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# The Classical Journal

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ASSOCIATION OF NEW ENGLAND AND THE CLASSICAL ASSOCIATION  
OF THE PACIFIC STATES

Volume XXVI

DECEMBER, 1930

Number 3

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# THE CLASSICAL JOURNAL

Published by the Classical Association of the Middle West and South, with the cooperation of the  
Classical Association of New England and the Classical Association of the Pacific States

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Twenty-five reprints are furnished free to the authors of major articles, book reviews, and notes. Additional reprints, if ordered in advance, are supplied at cost. Orders for additional reprints should accompany the corrected proof.

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# THE CLASSICAL JOURNAL

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VOLUME XXVI

DECEMBER, 1930

NUMBER 3

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## Editorial

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### THE BUSINESS SIDE OF THE CLASSICAL ASSOCIATION OF THE MIDDLE WEST AND SOUTH

In making my last annual report as Secretary-Treasurer of the Classical Association of the Middle West and South I want to express my deep appreciation of the friendliness and helpfulness shown at all times by the members of the Association during the seven years in which I have held these offices. I am sure that Mr. Lofberg, my successor, will be given the same loyal support.

W. L. CARR,  
Secretary-Treasurer

### SECRETARY'S REPORT

As shown in Table I there was a net loss of 53 in the membership of our Association during the twelve months ending March 15, 1930. This loss, distributed among 18 different states, was more than made up by the net gain of 92 in the number of annual subscribers and by the net gain of 120 and 174 subscribing members in the Classical Association of New England and in the Classical Association of the Pacific States respectively, as is shown in Tables II and III. The net gain in the circulation of the CLASSICAL JOURNAL was 216, as is shown in Table V.

## TREASURER'S REPORT

As shown in Table VI, the Association had on hand at the end of the fiscal year closing August 31, 1930, a cash balance of \$4,787.98 as compared with \$2,793.94 at the end of the preceding fiscal year, the total receipts having exceeded the total disbursements by \$1,994.04. Of this latter amount, however, \$438.00 had been received for advance orders for the CLASSICAL JOURNAL Index and \$30.30 for extra copies of the JOURNAL for October, 1930. One important item which represents a straight increase is \$1,825.00 received for advertising as against \$1,250.00 in last year's report.<sup>1</sup> Other items which contributed to the increased income were annual subscriptions received directly and those received through the secretaries of affiliated Classical Associations. These combined items amounted to \$4,884.79 in 1929-1930 as against \$4,311.22 in 1928-1929.

TABLE I. THE CLASSICAL ASSOCIATION OF THE MIDDLE WEST AND SOUTH

	March 15, 1930					March 15, 1929				
	Memb.	Paid Stu. Sub.	Ann'l Sub.	Free Cop. to Srs.	Total	C.P. Memb.	Paid Stu. Sub.	Ann'l Sub.	Free Cop. to Srs.	Total
Alabama	40		10	6	56	1	47	11		58
Arkansas	30		7		37	1	30	5	1	36
Colorado	50	3	15	5	73	4	58	11	6	86
Florida	46		11	4	61	1	50	10	22	82
Georgia	49		13	11	73	3	48	13		61
Illinois	458		77	20	555	22	392	74	25	491
Indiana	278	13	49	41	381	8	303	47	69	419
Iowa	167		21	12	200	11	173	21	33	227
Kansas	141		30	7	178	4	141	33	12	186
Kentucky	70		20		90	1	85	16	15	116
Louisiana	51		11	10	72	3	37	9	10	56
Michigan	285	1	48	23	357	9	284	1	48	364
Minnesota	87		23	15	125	6	93	20	15	128
Mississippi	93		24	29	146		90	23	13	126
Missouri	139		32	16	187	9	157	28	13	198
Nebraska	114		20	1	135	3	105	18		123

<sup>1</sup>After deducting from these sums the cost of printing the advertising pages, the net profits on the advertising for 1929-30 amounted to \$1,115.80 as compared with \$738.76 for 1928-29, a net increase of over 50 per cent.



New Mexico	6		2		8	1	9		1		10	2
North Carolina	84	3	31	10	128	4	88	6	27	17	138	3
North Dakota	23		3	1	27	1	27		1		28	2
Ohio	361		67	32	460	20	369		42	32	443	25
Oklahoma	58		26	4	88	1	76		23	12	111	1
South Carolina	54		17	35	106	2	55		14	30	99	1
South Dakota	31		18	11	60	1	30		14	5	49	3
Tennessee	86		26	5	117	7	80		22	16	118	5
Texas	130		45	13	188	2	147		41	14	202	2
Utah	8				8	1	9				9	2
Virginia	97		9	27	133	4	96		22	28	146	3
West Virginia	42		11	3	56	1	37		10	4	51	3
Wisconsin	150		37	21	208	7	160		30	10	200	6
Wyoming	10		2		12		11	1	2		14	
Ontario	56		14		70	2	55		10		65	5
Foreign			34		34	1			30		30	1
Out of Territory	32				32	9	37				37	10
	3326	20	753	362	4461	150	3379	19	676	433	4507	168

TABLE II. THE CLASSICAL ASSOCIATION OF NEW ENGLAND

	March 15, 1930			March 15, 1929		
	Membs. Subs.	Annu'l Subs.	Total Subs.	Membs. Subs.	Annu'l Subs.	Total Subs.
Connecticut	122	9	131	91	10	101
Maine	39	11	50	28	11	39
Massachusetts	308	31	339	275	30	305
New Hampshire	32	9	41	23	8	31
Rhode Island	28	3	31	23	6	29
Vermont	26	7	33	13	7	20
Nantucket Island	1		1			
Out of Territory	33		33	16		16
	589	70	659	469	72	541

TABLE III. THE CLASSICAL ASSOCIATION OF THE PACIFIC STATES

	March 15, 1930			March 15, 1929		
	Membs. Subs.	Annu'l Subs.	Total Subs.	Membs. Subs.	Annu'l Subs.	Total Subs.
Arizona	5	5	10		9	9
California	201	38	239	83	43	126
Idaho	7	6	13	2	7	9
Montana	8	7	15	5	8	13
Nevada	1		1		1	1
Oregon	36	8	44	17	11	28
Washington	40	11	51	19	14	33
Out of Territory	3		3	1		1
	301	75	376	127	93	220

TABLE IV. THE CLASSICAL ASSOCIATION OF THE ATLANTIC STATES

	March 15, 1930			March 15, 1929		
	Membs. Subs.	Annu'l Subs.	Total Subs.	Membs. Subs.	Annu'l Subs.	Total Subs.
Delaware	4	3	7	7	2	9
District of Columbia	16	8	24	19	10	29
Maryland	27	18	45	35	19	54
New Jersey	52	27	79	62	21	83
New York	197	85	282	206	76	282
Pennsylvania	173	120	293	190	98	288
Out of Territory	4		4	3		3
	478	261	734	522	226	748

TABLE V. SUMMARY OF SUBSCRIBERS TO THE CLASSICAL JOURNAL

	March 15, 1930	March 15, 1929
Members of the Middle West and South . . . . .	3326	3379
Members of Other Associations . . . . .	1363	1118
Annual Subscribers . . . . .	1159	1067
Paid Student Subscriptions . . . . .	20	19
Gifts to Seniors (April, May, June) . . . . .	362	433
Exchange Copies . . . . .	13	11
Total Circulation of CLASSICAL JOURNAL as of March 15	6243	6027

TABLE VI. RECEIPTS AND DISBURSEMENTS

For the Fiscal Year Extending from Sept. 1, 1929, to Aug 31, 1930

## CASH IN FARMERS AND MECHANICS BANK

SEPTEMBER 1, 1929 . . . . . \$2,793.94

## RECEIPTS FOR THE YEAR

Members' Dues and Subscriptions . . . . .	\$5,690.35
Annual Subscriptions to CLASSICAL JOURNAL	2,918.09
Classical Association of the Atlantic States	608.75
Classical Association of the Pacific States	520.25
Classical Association of the New England States . . . . .	838.70
Members' Subscriptions to <i>Classical Philology</i>	475.49
Sale of JOURNALS from Stock on Hand	276.26
Interest on Bonds . . . . .	170.00
Student Subscriptions . . . . .	25.00
Sale of Reprints . . . . .	56.90
Addressograph Service . . . . .	15.10
Advance Orders for CLASSICAL JOURNAL	
Index . . . . .	438.00
Advance Orders for 1930 October JOURNAL	30.30
Advertising . . . . .	1,825.00
Total Cash to be Accounted for . . . . .	\$13,888.19
	\$16,682.13

## DISBURSEMENTS

Printing of CLASSICAL JOURNAL . . . . .	7,412.45	
Expenses of Editors' Office . . . . .	285.40	
Hints for Teachers Department . . . . .	9.04	
Expenses of Secretary-Treasurer's Office:		
Clerical . . . . .	2,101.62	
Postage . . . . .	345.32	
Office Equipment . . . . .	52.83	
Printing . . . . .	101.65	
Auditing Treasurer's Accounts 1928-29 . . . . .	25.00	
Office Supplies . . . . .	41.36	
Insurance . . . . .	16.95	
Addressograph Supplies . . . . .	28.98	
Sundries . . . . .	50.18	
Bad Accounts . . . . .	11.50	2,775.39
Classical Philology Subscriptions (U. of C. Press)		
Press) . . . . .	475.49	
Expenses 26th Annual Meeting (New Orleans)	261.87	
Prize for Vergil Tribute . . . . .	25.00	
Purchase of Old JOURNALS . . . . .	63.72	
Secretary's Expenses in Attending Meeting of Kentucky Classical Association . . . . .		
. . . . .	43.77	
Expenses of Vice-Presidents' Membership Campaign . . . . .		
. . . . .	352.78	
Special Membership Campaign . . . . .	151.23	
CLASSICAL JOURNAL Index Expense . . . . .	23.71	
Expenses of Moving Office . . . . .	14.30	
Total Disbursements . . . . .		11,894.15

## CASH IN FARMERS AND MECHANICS BANK

AUGUST 31, 1930 . . . . .	4,787.98	
Total Cash Accounted for . . . . .		\$16,682.13

TABLE VII. REAL ESTATE BONDS ON HAND AUGUST 31, 1930

No. M 4968 Western Gas and Electric Co. . . . .	\$1,000.00	
No. D 168 Graybar Building, Inc. . . . .	500.00	
No. 13669 Bankers Trust Co. Certificate . . . . .	500.00	
No. 13668 Bankers Trust Co. Certificate . . . . .	500.00	
No. 13667 Bankers Trust Co. Certificate . . . . .	500.00	
		\$3,000.00

## THE DEVELOPMENT OF THE CHARACTER OF AENEAS

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By GEORGE HOWE  
University of North Carolina

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It is a commonplace of criticism that the fiction of the Greeks and Romans shows little knowledge of the development of character as a feature of portrayal. One encounters various explanations of this defect: that the literary presentation of character in process of growth is itself an art that had to develop through long and slow experimentation; that the forms of classical fiction were such in their very nature as to preclude the possibility of character development — a tragedy, e.g., being so constructed as to limit the time of the action to a few hours, or an epic to a few weeks; that the ancient writers looked at character in the large rather than singly and so failed to become interested in individualization and development, but only in types caught, so to speak, at the moment of observation.

It would be absurd to suppose that the Greeks and Romans were not aware of the phenomena of change and growth of character as revealed in life about them. Indeed, that they were so aware is richly evidenced in other sorts of writing than fiction. History and biography record, sometimes with vivid appreciation, the gradual rise of an individual from lowly estate to that of a ruler of men, or the steady decline from positions of eminence to a condition of degradation and decay. It is true that such changes are often ascribed to the fickleness of fortune or to the chances of politics or to blind destiny, rather than to qualities within the man himself. Philosophy, on the other hand, recognizing the same phenomenon, sought its explanation in the mind and heart of the individual and set itself the task of diagnosing character and of offering systematic treatment for its strengthening and salvation.

This is the very hypothesis on which are based the discussions of the virtues and vices, of man's duties, and of methods of training for the attainment of the ideal of character.

Such study, getting fairly under way in the era of the great tragedians, made rapid progress in the centuries following, and its influence began to be felt strongly in the fiction of the Hellenistic period. It revealed itself notably in the shift of interest from mere doings and happenings to the inner motives and impulses that precede and determine the action. The *Argonautica* of Apollonius Rhodius is a good example of the trend. The Romans, following the lead of the Alexandrians, continued this interest but, generally speaking, made no further progress in it.

There is, however, one great exception to this generalization, and that is in Vergil's portrayal of Aeneas. So far as I can discover, Heinze<sup>1</sup> was the first<sup>2</sup> to point out clearly that Aeneas is not the same sort of individual in the first part of the *Aeneid* as he is in the books that deal with him after his arrival in Italy. Heinze's general contention is: that Vergil is presenting Aeneas as the ideal man; that Aeneas is certainly not the ideal man in the first five books, as he is in the remaining part of the poem<sup>3</sup>; and

<sup>1</sup> Cf. *Virgil's Epische Technik*<sup>3</sup>: Leipzig, Teubner (1915), 271-80. Later, W. W. Fowler in *The Religious Experience of the Roman People*: London, Macmillan Co. (1911), 410-14, gave a discussion of the development of character in Aeneas; but, like Heinze, he stressed rather a change of character from a first to a second stage than a gradual process. Thus, he finds at the end of the fifth book "the first beginning of a change in the character of the hero" (p. 417). Among others who have recognized a similar change may be mentioned: C. H. Moore, *Pagan Ideas of Immortality*: Cambridge, Harvard University Press (1918), 3; J. W. Mackail, *Virgil and His Meaning to the World of Today*: Boston, Marshall Jones Co. (1922), 104; D. L. Drew, *The Allegory of the Aeneid*: Oxford, Blackwell (1927), 61; and R. S. Conway, *The Vergilian Age*: Cambridge, Harvard University Press (1928), 138. None of these gives a discussion of the matter.

<sup>2</sup> Heinze himself, *op. cit.* 273, n., quotes Leo to the effect that the idea is *eine für die Auffassung des ganzen Gedichts wesentliche Entdeckung*.

<sup>3</sup> In support of this view Heinze contrasts (pp. 272-77), on the one hand, Aeneas' lack of control in battle, careless treatment of his dependent family, railings against fate and want of faith, abandonment of his mission for the sake of his infatuation with Dido, and hesitation about continuing his journey after the burning of the ships, with, on the other hand, his control, thoughtfulness, faith, and decision later on. It is possible to put a different interpretation upon



that this difference was not an accidental thing but was intended by the poet, who was following a philosophical conception that man grows to the ideal through the buffetings of fortune. Although Heinze uses the word *Charakterentwicklung* in his discussion of this contrast, it seems to me that he fails to see fully that Vergil has achieved a far more complete and gradual development than merely the presentation of two different stages in the progress of the man, with only here and there a hint of the process of transformation.

If we may judge from that part of classical fiction only which is extant, the *Aeneid* was the first poem, with the exception of the *Odyssey*, that gave an adequate opportunity for showing the gradual development of character as played upon by the external force of circumstance and the inner experience of the soul. The action proper of the *Odyssey* covers only a few days, but within that period Odysseus is made to relate adventures that stretch back over a number of years. We may, however, leave the *Odyssey* out of the reckoning, since Homeric epic is almost wholly objective and concentrates attention upon deeds and happenings as touching this or that type of character, and shows little, if any, trace of the particular feature with which we are here concerned. It came long before the period of the character studies of historians, biographers, and philosophers. The *Aeneid*, constructed like the *Odyssey*, covers a period of some eight or more years, reckoning together the action proper and Aeneas' recital of his former adventures. The action proper alone involves a great deal more time than the few days of the action proper in the *Odyssey*, amounting at the lowest reckoning to almost two years. Time enough is thus allowed for growth of character, especially if a critical section of the individual's life be selected for the story. Certainly it was a critical period in Aeneas' career, stretching as it did from his last fight in defense of his native country, through his flight overseas as a refugee, to the war and final duel that certain details mentioned by Heinze, such as, e.g., Aeneas' treatment of his family, without destroying the general force of the contrast. Indeed, Heinze himself remarks (p. 273) that most of Aeneas' shortcomings are *sorgfältig aus der Situation heraus motiviert*.

established him in Italy as the founder of a new kingdom and civilization. Incidentally, it may be pointed out that the method of covering the greater part of the time involved by narrative put in the mouth of the character concerned makes much more difficult the unfolding of character change.

In the beginning at Troy (Book II) Aeneas is nothing more than one of the prominent defenders of the city. He has two great responsibilities, that of a warrior and that of a family man with wife, small son, and helpless aged father dependent upon him. These two responsibilities come into conflict, but he sees only one possible course of action, despite supernatural warnings to the contrary, viz. to leave his family to the protection of chance and to go out to battle in the streets. He fights fearlessly, recklessly, passionately, in his rage and despair losing control and stooping to things that later were a cause of shame to him; cf. *Aeneid* II, 583f. When it becomes clear to him that all is indeed lost, upon the urging of his goddess mother he returns to his home, only to face a new problem in the refusal of Anchises to accompany him in flight. Unable to cope with this situation, he is about to rush forth again to seek death in battle, when omens appear to convince Anchises that flight is the will of the gods. Taking his father on his shoulder and Ascanius by the hand, with his wife following, Aeneas makes his way through the darkness and confusion out of the city to a place of refuge.

This first picture of the hero is simply one of a fearless patriotic soldier caught in a desperate situation. There are no real marks of leadership upon him; he is uncertain and aimless in his actions and is subject to the uncontrolled rage of despair. It is from this point that the growth begins and advances steadily forward.

When he and his small company set sail on their long journey, though Hector in a dream and Creusa as a shade have given him hints that he has a special task to perform, Aeneas has but one purpose, and that is to reach as quickly as possible a safe place where he and his followers may settle down for the rest of their lives. At each stopping place it is this that he attempts to do, but each time a revelation in one form or another is vouchsafed him

urging him on and gradually unfolding to him his destiny. In this process more than in any other, perhaps, in the whole *Aeneid* do we see the gradual development of the man.<sup>4</sup> At first the warnings fall upon deaf ears, then he begins to take them to heart and to consult Anchises as to their meaning, and finally, without waiting for further omens, he takes the initiative himself in seeking to gain a full understanding of the mystery. Thus it gradually dawns upon him that he is not merely the leader of an aimless refugee band, but that he has been singled out by the gods as one with some great mission to perform of vast and lasting importance to the future of society.

Growth within Aeneas keeps pace with the growth of the idea of destiny. Something of the haphazard nature of the hopeless exile falls away from him, and something of the man of purpose begins to dominate and guide his plans and actions. More and more he accepts the responsibilities of leadership, making decisions with greater confidence and pressing on toward the ultimate goal with less and less thought of avoidance of trials and sufferings by stopping on the way for final settlement. His faith in the gods, shaken by the disaster at Troy, is taking root anew.

In this phase of his career, and in that immediately succeeding, Aeneas has been criticized for his dependence upon direction from without and upon the advice of Anchises. This dependence is intended by the poet, it seems to me, as an element of the very matter under discussion. The relation to Anchises may be partly explained by the ancient view of the authority of the paterfamilias over a son continuing to the end of the father's life. But even at that, it is noteworthy that towards the end of the expedition Aeneas does not turn to Anchises for interpretation and advice on every occasion, as he had done at the beginning. Thus, in the Helenus episode, Anchises does not appear at all, nor indeed in any of the later adventures, in the rôle of adviser, though he still volunteers interpretations and issues orders to the crew. The dependence upon outer direction, whether supernatural or in the

<sup>4</sup> For a fuller discussion of this phase of the development, cf. my paper "The Revelation of Aeneas' Mission," *Studies in Philology* XIX (1922), 31-41.

form of human prophecy, is an integral part of the development itself, taking at first the force rather of fear than of faith and gradually becoming a principle in the mind of Aeneas.

With the arrival of the expedition in Sicily and the death of Anchises there, Aeneas enters upon a third phase of his development. He is now at last for the first time "on his own," so to speak, without benefit of the knowledge and wisdom of his father. To the best of his own ability he must himself make all decisions, must assume in very fact the leadership of his people. He is now completely convinced of his mission and, after the burial of Anchises, unquestioningly sets out again in quest of Italy.

It is perhaps not reading too much into the first and fourth books to say that in the beginning Aeneas feels a bit lost in his new rôle of unaided, solely responsible leader. Two violent storms assail him — one, the sea-storm that scatters his fleet and drives it out of its course to the shores of Carthage; the other, the love of Dido. In neither does he measure up to the full requirements of his position.

In the sea-storm, which in the order of books is unfortunately the occasion for the first introduction of the hero to the reader, he appears not as captain of his fleet, heartening his crew in the presence of threatening disaster and giving orders designed to better their chances, but as a terror-stricken incompetent, bewailing his fate and wishing only that he had died fighting at Troy.<sup>5</sup> Upon landing, however, Aeneas is again master of himself. Hiding his own deep anxiety over the new situation in which he finds himself, he addresses words of comfort and cheer to his companions and himself goes in search of food while his men rest.

In the storm of love, also, he loses control of himself completely. In his infatuation he forgets his followers, his duty to Ascanius, his mission, while surrendering himself to his passion. The better part of a year he tarries, busying himself not with his own responsibilities but directing the work of the builders of an

<sup>5</sup> It is, of course, possible to interpret this incident otherwise, as, e.g., revealing even a great and good man's helplessness in the face of a convulsion of nature and his sole dependence upon the mercy of the gods.

alien city, where he is but a guest, as if it were his own prophesied kingdom. His sin lies not in his love, but in the abandonment of his god-given mission.<sup>6</sup> And it is to bring him to a realization of this that Jupiter sends Mercury with a sharp command to be about his business.<sup>7</sup>

In both these incidents, it will be observed, Aeneas is brought face to face with extreme tests of character. If he had been now the same man as the Aeneas who fought at Troy, it is safe to say that his behavior would have been quite different. If conscience had asserted itself at all, it would certainly not have dictated the desertion of Dido but rather some adjustment to the new situation that would have permitted the continuance of his union with her. The desertion does not make of Aeneas the cad he is sometimes taken to be by modern readers; on the contrary, the desertion is the very act which shows him to be at heart, despite his temporary surrender, superior to the greatest temptation of his life, one who places obedience to the divine will above one's great love. The essential difference between the present Aeneas and the earlier Aeneas of Trojan days is that he is now a man of faith in the purposes of the gods, convinced that he himself is an instrument of the divine will.

He differs also from the Aeneas of the expedition. The latter period was one of learning to interpret and to trust the divine will; there is now in him no doubt on that score. Whenever he speaks of it, he speaks with confidence, even at moments when he feels the working of that will upon himself as an individual to be almost unbearably hard, as when he assures Dido that it is not of his own choosing that he seeks Italy.<sup>8</sup> The passage on to Italy and the greater hardships to be endured there are merely things

<sup>6</sup> Cf. Heinze, *op. cit.* 274, n.: "Die Schuld des Aeneas liegt nicht darin, dass er Dido verlässt — damit folgt er ja göttlichem Geheiss — sondern dass er Didos Vertrauen täuscht indem er einen Bund mit ihr eingeht, von dem er wissen musste, dass er nicht dauern darf und kann."

<sup>7</sup> Such use of the divine machinery seems clearly but a conventional epic method of stating that Aeneas' conscience at last asserted itself and brought him back to his duty.

<sup>8</sup> Cf. *Aeneid* iv, 361: *Italiam non sponte sequor*.



to be done, not to be questioned.<sup>9</sup> There is the further difference, already pointed out, that Aeneas is now for the first time without the guidance of his father. That guidance would have been of little avail, perhaps, in the sea-storm, unless it had served in some measure to bolster up Aeneas' hope and courage. But in the Dido episode it would assuredly have steered Aeneas past the danger of yielding to the temptation in the first instance, and so have spared him the later tragedy.<sup>10</sup> In short, Aeneas, deprived of his father's aid under the continued buffeting of circumstance, falters, stumbles, but rises again, and goes forward a stronger man than he was before the experience.

There remains still another phase in the period of growth before Aeneas' arrival in Italy, that of the long stop in Sicily to pay honor to the memory of Anchises with funeral games. The episode as a whole pictures Aeneas to us in a new light — not as a desperate soldier fighting for his falling city, nor as a leader of a band of refugees, nor as a prince at the court of Dido, but as a royal father of his people. The outstanding quality of Aeneas in the fifth book is that of interest in, and tender thoughtfulness for, his followers. In their celebration of the games he oversees and directs all, offers the prizes, acts as umpire, so moved by pity for the defeated that he rewards the loser as well as the winner and forgives the runner guilty of foul play; cf. v, 282-85 and 348-61. There is no thought of self whatever. His attitude is the same when the games are interrupted by the burning of the ships, set on fire by the women of his party in revolt against the continuance of the expedition. Instead of feeling anger for the treacherous deed, Aeneas is stunned and at first thrown into doubt once more, as in earlier days, as to what to do, moved as he is by a profound sense of pity for his travel-worn followers. Nautes and a vision of

<sup>9</sup> This is true of this moment in his career despite the fact that once a little later on (v, 700-61) he wavers. His wavering there, however, is not a doubt of the divine purpose, but a reluctance to follow its commands in face of the obvious distress of his followers and the almost insurmountable difficulties arising from the revolt of the women.

<sup>10</sup> Cf. Heinze, *op. cit.* 273: "Man hat die deutliche Empfindung, dass bei Lebzeiten des Anchises die karthagische Episode nicht möglich gewesen wäre."

Anchises bring him out of his uncertainty again, speaking words not of reproof but of comfort and courage. It is the last of his moments of hesitation, and the reason for it is in harmony with the picture of him throughout the book. He grants permission to all who prefer to do so to remain in Sicily and undertakes to make arrangements for their comfort.

This trait of tenderness is not a new one now introduced suddenly for the first time. There have been before this a number of instances of it — in his relations with his family, in his pain over the sufferings and hardships of his followers during the long journey, in his quick understanding of Andromache, in his care for his men after the shipwreck. But there is now a deepening of the trait as a natural result of all that he has passed through. He has come to the full realization both of his own words to his men at Carthage:

*O socii, neque enim ignari sumus ante malorum,*

and of Dido's words of welcome to Aeneas:

*Non ignara mali miseris succurrere disco.*

One is justified, it seems to me, in seeing in this quality, so strongly emphasized in Book v, an element of growth in Aeneas, especially if taken in connection with the presentation of him in the second half of the poem, where the trait is given the prominence of a leading characteristic.

The hero's apprenticeship, or period of trial and test, is completed in the sixth book. Here he braves the entrance into the world of the dead, in order to take counsel of his father, that, so bucklered, he may face bravely and strongly the final struggle of war necessary to the fulfillment of his mission. The whole episode, apart from its other purposes, is the final stage in his education. From it he gains in many ways an insight into the meaning of life and death, the values of morality and of piety, and above all, so far as his immediate task is concerned, the importance of what he is to accomplish as displayed before his very eyes in the Pageant of Rome. After that vision of the future greatness of Rome in organizing the peoples of the world under peace and law, there

can be no further faltering, no turning aside for selfish purposes, and no misuse of his powers and abilities.

At this point, one may say, the process of character development ends, because the character has now been brought to his full stature. Nor, as the *Aeneid* is constructed, would there be opportunity for further development. The remainder of the story, moving swiftly to its close — though crowded with incident and episode — extends over but a few days in time and is concerned solely, except for one or two interlarded digressions, with the war waged to establish Aeneas in Italy. Books VII to XII give a complete picture of him in his fullness of character. While it is true, as Heinze says, that he is not the same man he was in the earlier books, he is the man he was growing to be in that earlier period. Or, expressed another way, the traits and qualities in the later man are the developed traits and qualities of the earlier man.

This may be made plain by listing the more important items. He is still a brave and mighty fighter, as he was at Troy. But he is no longer foolhardy, no longer uncontrolled, nor does he ever fight under false colors or desire passionately to do anything that by the code would be unfair or shameful. There has grown up in his heart also a new philosophy about war, which, even if it be taken as the poet's expression of his own convictions through his hero, is not in the least illogical in Aeneas in the light of his past experiences. This may be summed up briefly as a conviction that war, if not at all times wrong, is at least a matter not of peoples but of their leaders; that all means of conciliation, of concession and sacrifice, must be employed to prevent war if possible; that, if war is nevertheless necessary, one must then put into it everything that one has and is; and that, when it is concluded, preferably by single combat between the leaders, the victor is not to lay demands upon the vanquished other than those that were involved in the original question at issue.

The trait of pity and tenderness finds an ample stage on which to display itself. In war, as in the athletic games, it takes the form of fair fighting, of gallantry in action, of mercy for the defeated, of genuine sorrow over the loss of friend or dependent, of thought

for the young and the inexperienced. Indeed, so rich is this section of the poem in illustration of this quality that space forbids a mere enumeration of instances of it. By way of example, attention may be called to Aeneas' attitude towards the young Pallas, or his gallantry towards Lausus in contrast with Turnus' arrogance and brutality towards Pallas, or the manner in which Aeneas meets the proposal of a truce.

The hero's faith is now firmly rooted. This is true not only in respect of his god-given mission but also of his personal trust in the gods themselves. He has always been pious in the outward acts of ritual; but he seems now to have his heart in the devotion and to be moved not by fear but by conviction. Heinze has noted that the gods find it less necessary to interfere in his conduct and indeed recede more and more from the action.

The piety here referred to is but a part of that quality expressed in the epithet *pius*, which could have been, and was, applied to him in the days of seeming uncertainty of faith. Involved in it were all loyalties. That to family can receive expression only through his attitude towards Ascanius, and this leaves nothing to be desired. Always thoughtful of him, Aeneas hedges the lad about with every protection possible, provides him with proper companions, teachers, and trainers, and himself instructs him in his duties as man and prince. It is needless to speak of Aeneas' loyalty to his followers and to his mission; the whole business of his life is now that.

Particularly to be emphasized are the traits of wisdom and decision of character, since in both these matters he has hitherto been but a learner. It is certainly noteworthy that the former wavering has fallen away from him entirely. He makes, and quickly makes, his own decisions. In practically every instance they show by their results that they have been made wisely. No longer is the urging or instruction from without necessary. Aeneas has grown through the buffetings of fate into the ideal king of men.

From this discussion it will be observed, of course, that the development of character here displayed is by no means the same

thing as what we understand by the term in modern fiction. It is rather the thing in outline, so to speak, than the slow, subtle, psychological unfolding bit by bit. But the underlying principle is the same, and Vergil in giving it only in its main outline has made a great contribution. When his method of composition, as recorded by his ancient biographer, is kept in mind, one wonders that he could succeed at all. For it would seem that development, being a growth, must be treated exactly in the order of its progress. Not only does the story open late in the development and then turn back to pick up what had occurred before; but, we are told, Vergil worked on different parts of the poem, not in their planned order but as the mood of the moment dictated. We are also told, however, that he first prepared a prose draft of the whole.



## A COURSE IN GENERAL LANGUAGE<sup>1</sup>

By THERESA WEHR  
Indiana State Teachers College  
Terre Haute, Indiana

Judging from the existing textbooks, the current discussions, and the present courses of study, we find the term "general language" to have several connotations. To one person it means a course which includes the history of the development of written and spoken language, especially of the development of the English language, some work in simple etymology in English, and perhaps some introductory work in two or more foreign languages. To another it means a course devoted chiefly to exploratory work in several foreign languages — a prelanguage course. To yet another person it means a course devoted to a study of the history and the evolution of language and to some understanding of the results of comparative philology rather than to study of any foreign language. General language is defined in the fifth *Yearbook* of the Department of Superintendence as "an exploratory-tryout course in two or more languages, conducted under the auspices of a foreign language department for the purpose of guiding pupils, on the basis of their manifest interests and abilities, with respect to the choice or avoidance of subsequent foreign language work."

I submit the following definition derived from much reading on the subject as an expression of my own convictions: "General language is a course placed in the junior high school, covering a semester's (or a year's) work, offering instruction in the history of the development and evolution of language, especially of the development of the English language, an introduction to the results of comparative philology, and exploratory lessons in sev-

<sup>1</sup> Presented as part of the report of the Committee on Junior High School Latin before the Classical Association of the Middle West and South at New Orleans, April 5, 1930.

eral different foreign languages." A course in general language so defined is a study which will enable a pupil to see that, although different languages employ different forms and symbols, there are certain principles and relationships and elements of speech common to all languages.

Compared to the time-honored and traditional subjects of instruction, general language is a mere infant. But so well has it responded to solicitous attention that, at the present, not only is there no fear for its welfare, but, on the contrary, there is every indication that it will continue to develop and grow strong. Its history is very brief. It came into being with the rapid development of the junior high school, together with other general subjects such as general science and general mathematics, generated by the assumption that the approach to new fields of learning should be by general introductory courses and that a survey rather than a mastery of specialized parts of a subject is desirable for boys and girls.

The general language course has, in most schools, grown up in the foreign language department, and consequently almost all of the courses of study and textbooks have been made by teachers of foreign languages. One important reason why the course has aroused the interest of the foreign language teachers and given it a place in that department is the fact that the good old practice of teaching formal English grammar has fallen into great disrepute, and so some sort of course, which would serve as an introduction to the study of a foreign language and which would present general language principles, seemed necessary. It might be said in passing that there are many teachers who think that the course should be in the English department. But in all probability it will remain in the foreign language department for the reason that a teacher proficient in one or more languages is required to teach it. Consequently, founded on the principles of the junior high school and growing up in the foreign language department, it has become a subject primarily for teaching the evolution of language and for the orientation of the pupil in the study of foreign language.

West Hartford, Connecticut, claims credit for the organization of the first general language course, some fifteen years ago. The course is still being offered there as a required "tryout" course in the eighth grade.

Since that time a great deal of experimentation and planning has been going on in the field of general language; and though there are still quite different ideas about the purposes and the content of the course, there has evolved much information relating to the history and the basic principles of language development, and much teaching material has been organized which will develop the ideas and the vocabulary common to the foreign languages generally taught in the schools.

Let us consider what the objectives of such a course may be. They have been stated in various ways, but for convenience we shall consider them according to the three types: (1) orientation-guidance objectives, (2) academic objectives, and (3) appreciation objectives.

Objectives in the first group have to do with developing what may be termed a "language sense," and providing sufficient foreign language study to enable the pupil to choose (on a basis of preference, interest, and direct appeal to aptitudes and abilities) a foreign language for further study or (on the same basis) to avoid the further study of any given foreign language.

The second group has to do with (1) imparting a knowledge of the evolution and development of language in general, (2) imparting a knowledge of the place which English has in the development of language, (3) furnishing some knowledge of the history of English words and the relation of those words to words in other languages, (4) giving a knowledge of background of language development, and (5) giving a knowledge of the organizing principles which are common to all languages.

The third group has to do with (1) creating a greater interest in the English language and a better appreciation of it, (2) creating a sympathy for, and a feeling of good will toward, foreign peoples and their civilization, manners, and customs, (3) creating an interest in the study of language as a means of employing one's

leisure time, and (4) developing the idea that language is an instrument used generally since the beginnings of civilization for expressing what people wish to communicate to one another.

Let us assume that these objectives are legitimate and on that basis consider how they may articulate with the purpose and functions of the junior high school. The idea pervading the work of the junior high school is that the pupils of that age should approach new fields by means of general introductory courses. The studies which reveal the possibilities of these major fields of learning must find justification in themselves. In harmony with this idea are the principles and the objectives of general language: that language is the means employed the world over for expressing what one person has to say to another, that this means of expressing one's thoughts has gone through a certain process of development and evolution, and that language is still developing. On this basis some simpler comparative philology and some simple etymology (the study of roots, prefixes, and suffixes) are included in the study of general language.

Anyone who has dealt with children realizes how they differ in type or degree of intelligence, or perhaps in both type and degree, as well as in their interests. The junior high school is the place for discovering and testing the pupil's interests, aptitudes, and abilities. It is the place for diagnosis and for dealing out individual justice. Not all boys and girls are capable of making a success of foreign language study. Some are predestined to failure by nature and by the social group in which they are living. It would be a saving of time, money, and effort to know what chance a given pupil has to succeed before he embarks upon a specialized study of language. On the other hand, some pupils find the study of a foreign language a most delightful medium for the development of their particular individual propensities. A general language course with its opportunities for exploration in Latin, French, German, and Spanish will not only make an appeal to boys and girls who are capable of studying a foreign language with profit, enjoyment, and probable success but it will also serve to eliminate those who have little or no aptitude for language

study and who would, with great certainty, be unhappy and unsuccessful if required or allowed to continue it.

While furnishing pupils an opportunity to test their aptitude for foreign language, the course in general language is designed to provide much integrating material of social, historical, and cultural value for all pupils, whether or not they find that they have any ability for further language study. It provides, also, through the study of foreign peoples and their manners and customs, the proper emotional attitude and appreciation with which to approach the study of a foreign language. This contribution in itself is worth a great deal to both teacher and pupil.

Thus general language furnishes material for exploration and guidance of the junior high school pupil, tests the pupil's reach in the study of certain fields, supplies a great deal of general information valuable in itself, and cultivates the proper emotional attitude for the boy or girl of the junior high school age.

We may logically consider at this point what the present status of general language is throughout the country. Its situation may be compared with the situation which generally existed in our schools, a few years ago, following a blind and unreasonable adoption of supervised study and its equally unreasonable later rejection as a sort of "white elephant." Many schools adopted general language without sufficient study or investigation. They had little knowledge of what it was, what it was designed to accomplish, whether their teachers were trained to teach it, or whether it was adapted to their schools. The course was expected to teach itself. Consequently, in many places the subject has met with failure and, on this account, has been discontinued. On the other hand, the course has been adopted with great success in many places and still continues as an important subject of instruction. But I do not wish to leave the idea that every city that adopted and later discontinued general language did so without giving the subject a fair trial.

A questionnaire, seeking data in regard to the number of states in which general language is being taught and in regard to the content of the course, was recently sent out to all the state Super-



intendents of Public Instruction, including the District of Columbia. Thirty-eight replies were returned. In each instance the information received gave the names of the cities in which the subject was taught, in case the subject was being taught in the state. Letters were then sent to the superintendents of schools in the cities where it was reported to be taught.

No claim is here made that the tabulations of the answers to the questionnaire represent absolutely true conditions. In many instances, state departments furnished names of towns alleged to have general language courses, and the follow-up letters to city superintendents were not answered. In many places, according to the returns, schools were reported as teaching general language courses which had either never offered the course or had dropped it. One superintendent promised that, if the term general language were explained to him, he would find out whether or not the subject was being taught in any school of his state! Many replies came back to the effect that the states were in the midst of a general revision of course of study and little information could be obtained at this time. Other states reported experiments going on in general language.

The fact that general language was reported as generally taught in certain states did not mean that all the important schools taught it. There seems to be, according to the data, great freedom in the work done in the various cities of the same state, and very few studies are commonly prescribed for all junior high schools.

The following is a tabulation of the data collected on the present status of general language:

1. States in which general language courses are taught in one or more schools: Alabama, California, Connecticut, Florida, Idaho, Illinois, Indiana, Massachusetts, Michigan, Nevada, New York, North Carolina, Pennsylvania, Texas, Wisconsin, South Dakota (16).
2. States in which the course is generally taught: Alabama, California, Connecticut, Massachusetts, Michigan, New York, Pennsylvania, Texas (8).

3. States in which the course has been discontinued: Ohio, Arkansas, Missouri (3).
4. States in which no general language courses are taught: Arkansas, Delaware, District of Columbia, Iowa, Kansas, Kentucky, Minnesota, Mississippi, Missouri, Montana, Nebraska, New Hampshire, New Jersey, New Mexico, Ohio, Oklahoma, Oregon, Rhode Island, South Carolina, Tennessee, Utah, Vermont, Wyoming (23).
5. States which did not answer the questionnaire: Arizona, Colorado, Georgia, Louisiana, Maine, Maryland, North Dakota, Virginia, Washington, West Virginia (10).

According to the answers to the questionnaire, most of the schools are using some textbook and basing the course of study directly on the material in the textbook. In only three instances were courses of study sent. There are apparently six textbooks now in use. A brief description of these might not come amiss at this point.

First, there is the course prepared by Miss Lilly Lindquist<sup>2</sup> and used at Detroit. This is a laboratory course with printed manuals in loose-leaf form, the purpose of which is

to make a survey of language as a whole, starting with its earliest development, studying its nature, its functions, its growth, and its influence on the progress of the human race, and to follow this with a study of the origin and development of the English language and its relationship to other languages.

The text of Leonard and Cox,<sup>3</sup> the first on the market, contains a

history of the development of language from the early Anglo-Saxon down to the present time; extensive lessons in history, derivation, and building of words; such fundamental material in grammar as is common to all languages and essential to understanding and using English; readings suggested by historical lessons and related to the imaginative ideas and beliefs with which English and other literatures are permeated; a variety of composition suggestions to provide practice in connected speech and writing.

<sup>2</sup> Lilly Lindquist, *A Laboratory Course in General Language*: Henry Holt and Co. (1929), Part 1, p. 1.

<sup>3</sup> Sterling Andrus Leonard and Riah Fagan Cox, *General Language*; a Series of Lessons in Grammar, Word Study, and History of the English Language for Junior High Schools: Chicago, Rand, McNally and Co. (1925), xv.

The Exploratory Course in General Language by Bugbee<sup>4</sup> and others contains

the story of the development of language in general and, in particular, an understanding of the historical place of English; the history and etymology of English words and the relation between them and words of other languages.

There are ten lessons in each of the following languages: Latin, French, Spanish, and German.

A book by E. C. Cline, as yet in manuscript form, has grown out of experiments which have been carried on at Richmond, Indiana, during the past ten years or so. This book deals with "the importance and development of language; the story of our language ancestors; work in word study and lessons in French and Latin."

Another book in manuscript, now being used in the schools of Long Beach, California, was developed by Mrs. Louise E. Cline. It is based mainly on a study of foreign language roots and is "intended to supplement and strengthen the work in English."

Finally a book by Ruby S. Fuhr and Theresa Wehr, also in manuscript form, developed in the Woodrow Wilson Junior High School in Terre Haute, Indiana, contains work in the development and evolution of language; the history of the development of English; studies in etymology; and unit studies in four foreign languages. In this book special emphasis is placed on materials which show the common integrating principles of all languages; and before each language is taken up, some development of the character and civilization of the people is given for the purpose of producing a sympathetic appreciation of that nation.

So much for the description of the contents of existing textbooks. What shall the content of the course be? I do not have the temerity to lay down for any given school a course in general language but should like to submit a general plan and a few suggestions. What we teach must, of course, be in accord with the objectives which we set up. The content must be about language

<sup>4</sup>Lucy Mallary Bugbee and Others, *An Exploratory Course in General Language*: Chicago, B. S. Sanborn and Co. (1926), iii.

and in harmony with the integrating function of the junior high school. It must also furnish work suitable to boys and girls who may never take up the intensive study of a foreign language. The work must be alive and interesting. I see no reason for including work in English grammar at the expense of interesting material, especially since English grammar may be taught in regular English classes or, as everybody knows, in the regular foreign language classes, particularly in Latin. Therefore, I should place in the course:

- history of the development of speech
- history of the development of writing
- history of the development of the English language
- studies in derivatives
- studies in foreign cousins and loan words
- studies to show the relationship of the Indo-European languages
- exploratory lessons in Latin, French, German, and Spanish.

May I say that, inasmuch as the work in foreign languages is largely exploratory in nature, the effort need not be made to develop complete units in construction, vocabulary, or declensions. Only such material should be taught as will develop a sense of the relationship among languages and will make the pupils see that language is a live, growing thing and that other peoples and their languages are vastly interesting. This objective must be kept before the teacher, if the pupils are to get an idea of language in general.

There are numerous difficulties to be encountered in teaching a course in general language. These must first be successfully dealt with if the desired objectives are to be attained. Probably the greatest obstacles are those belonging to the province of administration. Teachers who can teach the subject are not always available in the regular teaching staff; and although the foreign language teacher is apt to be proficient in two or more languages, in most cases she cannot be spared from the language department. This condition is not, however, peculiar to this subject. It is reported in general history, general science, and the other general subjects. Teachers, e.g., who have been trained to teach botany

or chemistry or some other science, sometimes do not have sufficient knowledge in each of the major fields of science. The situation seems to have a solution in the reorganization of courses in the colleges and universities which prepare teachers for junior high school positions. These courses must include instruction and training in broad, general fields and a modification of the present regulations governing subject-matter courses in teacher-training institutions.

Another obstacle grows out of the fact that an overcrowded curriculum in the junior high school makes it impossible to give enough time to general language. Usually not more than three days a week are given to the subject. Not only is this detrimental in actual loss of time for teaching the subject, but it also produces an attitude on the part of the pupils that acts as an inhibition. Subjects not given regularly five times a week are classed as minor subjects. Children naturally give less consideration to minor subjects. On the basis of difficulty in teaching, educational value, and interest for pupils general language is a major subject and deserves major credit and time allotment.

The prognostic values of a general language course are often upset by a number of factors. A pupil may feel a great interest in a certain teacher and, as a consequence, may do better work for her regardless of his aptitude for her subject; parents and family friends, because of their predilection for some language, will impose upon children the study of a language in which they have no interest and in which they do not succeed; some pupils like a certain foreign language better simply because it is the first presented; i.e. they are interested in the novelty of studying a foreign language and, as each language is presented, they become less and less interested. On the other hand, there are pupils who are slow to get into the swing of a foreign language and accordingly dislike the first language presented, but as time goes on they adjust themselves and may even become fond of the languages studied later. The most pernicious condition, however, is due to the fact that some teachers with a preference for certain languages will, unconsciously or deliberately, "drum up trade" for



their own first-year language classes. These difficulties can be met only by a wise and impartial guidance program.

Objection has sometimes been made to a general language course on the ground that it is not practical in a small school where there are not teachers who can teach three or four languages. This problem is not so serious as it seems at first. Since the course proposed is primarily about language and not about languages, the parts of the course on language development could be given and perhaps work in only one language, e.g. Latin. Now, if it is true that the "elements of speech and the relationships between the elements of speech in sentence unities are universal and not dependent on any one set of symbols such as those in English, Latin, French, etc.," then this relationship can be taught through exploratory study of only one language in addition to English. Of course, the broader training presenting two, three, or four foreign languages is more desirable, wherever this training is practicable.

Letters were sent out subsequently to determine the reasons why general language was discontinued in certain schools. The answers revealed a variety of reasons, some derived from honest experimentation, some from administrative difficulties, and some from arbitrary personal prejudice. They are given here without attempt at classification. Some answers may be duplicates: (1) There is no merit in the course. (2) Teachers are not prepared to teach it. (3) Successful presentation of the course would require some knowledge of all languages with a proficiency in at least one. (4) It is not advisable to put a specialist in any one of the four languages in charge of the course. (5) The subject matter of such a course is not yet clearly outlined. (6) The school was not ready to experiment to decide the content and real value of the course. (7) More careful training of pupils in reading English and more exacting drill in the English language would reveal certain interests and abilities that would justify enrollment in foreign language, instead of having a general language course. (8) It is not settled as to what constitutes exploratory language. (9) The course is designed merely to sell foreign language. (10)

The course unduly stimulates foreign language enrollment and so it has little prognostic value. (11) The course is a waste of time, as far as the pupil is concerned, in discovering abilities. (12) The general language teacher was needed in required work. (13) The school must meet state examinations in so many required subjects that there is little time to spend on general language. (14) Pressure of other courses in our junior high school program made the curriculum overcrowded. (15) The principal was at first personally enthusiastic about it but became skeptical about its real value. (16) The course is not practical in a small school. (17) The requirements of the law will not permit it. (18) The exploratory phase is of some value but "The more I think of the course the less value I see in it." And (19) comparison of achievement of boys and girls in foreign language and in general language did not yield sufficiently satisfactory results to justify it on an exploratory-guidance basis.

An experiment to determine the value or lack of value of general language in its exploratory-guidance function is at the present time being conducted in the Woodrow Wilson Junior High School in Terre Haute, Indiana. Since this has been going on only this year, there is as yet no convincing evidence. Teachers may be interested in the results of a little questionnaire given to the pupils of the first-year language classes. The data are by no means scientific and may, for all we can now determine, be founded solely upon personal prejudice. The questions and data on the answers follow:

1. Did the general language course give you any help in deciding whether you should select a foreign language? Yes, 18. No, 4. Not much, 4. Of the "No's" one said: "I should have taken French anyway"; another: "I did not get enough to be of real help."

2. Did the general language course mislead you in any way about the study of a foreign language? No, 21. Yes, 3.

3. Are you glad you had the general language course before deciding upon your elective? Yes, 19. No, 4. Don't know, 3.

We feel that these answers are more or less reliable because it

was made clear to the pupils that (1) answers would have nothing to do with their grades; (2) they need not sign their names; (3) the teachers in charge of the course were desirous of finding out the facts for the benefit of the pupils of the school.

It is the intention to continue the experiment in the hope of arriving at some true conclusions in the future.

General language is a new subject of instruction in the junior high school. It is founded in accordance with the best which has been offered in the way of educational philosophy for that institution. It is psychologically sound in that it (1) takes into account the needs, abilities, and interests of boys and girls; (2) it presents a broad, general view of language; (3) it has to do with building up general principles through consideration of particular ones; (4) it begins with and utilizes the experiences of the child to advance to new ideas; and (5) it deals with material that is of increasing difficulty.

General language has been going through a period of experimentation, and a great deal of information about it has thereby been accumulated. Some schools in a fair proportion of the states of the country (about one-third) are offering some sort of general language course. When we consider the vicissitudes of science in getting itself established as a school subject and the discussions about what shall be the content of, and the methods of teaching, such well-established school subjects as mathematics or Latin, we need be neither discouraged nor alarmed that there is at present a lack of agreement as to the objectives, the content, and the values of a general language course. Two factors will do much to establish these on a settled basis: provision on the part of the schools of higher learning for preparing teachers to teach general language, and experimentation to determine what the course really should be, and the most effective methods of realizing its objectives and values.

## CATULLUS — A PIVOTAL PERSONALITY

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By FRANK M. DEBATIN  
Washington University

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When Quintus Valerius Catullus came from northern Italy to Rome he was probably not over twenty-two years of age. When he died he was probably not over thirty. Into those eight years he crowded a vast amount of intense living, the writing of a small volume of highly sensitized and significant verse, and achieved a life that was apparently without any serious goal. In these years he burned out his life's flame in a conflagration of passion for a woman quite unworthy of devotion and fidelity, and he subjected his soul to tempestuous storms punctuated at intervals by nerve-shattered calm. The tangible result of all of which for the world at large and for Roman poetry in particular is to be found in one hundred and sixteen poems — some only two lines long — running the entire gamut of the emotions from joy and affection to desperate grief and disappointment. To these poems an inventory of his estate could have added a villa, a worn-out yacht, some books, and (no doubt) some debts. His life had not been a long one. But it had probed man's experiences to momentary depths and with a swirl passed from love to hate, from laughter to tears, from devotion to bitter hatred.

Tragedy enough lay in this abbreviated life and enough also of fate's unkindness. Scarcely did the fame of Catullus escape similar extinction. After several centuries of praise and imitation, his poems had ceased to exist by the end of the tenth century of our era, and for some four hundred years his writings were apparently lost to knowledge until in the latter part of the fourteenth century a manuscript came to view in his own native Verona. From this practically all editions have come. Had it not been for this discovery, which brought back to us the one whom Tennyson has

called the "tenderest of Roman poets," Catullus would be for us only a name about which would cling romantic myths and some suggestions of momentary influence, supported by references in Cicero, Pliny, Martial, and others, while the rich lyric splendor of his poems lay buried in the ashes of a bygone civilization.

Upon coming to Rome Catullus soon found himself in a group of young poets who were striving to express themselves in new ways largely dictated by the canons of Alexandrianism. Before examining these latter it will be well to bring to light the list of names of Catullus' contemporaries and to uncover the emotional struggles to which these poets were subjected in their efforts to revivify and reestablish the art of poetry, which in Rome was always destined to win for itself only momentary and occasional honor in its competition with prose.

Most of these contemporaries were young men, and they revealed the customary traits of youth. Theirs was a struggle against the past and a determination to build something new which would overshadow the old and forever solve the difficulties of their chosen Muse. Among these poets Caesius and Aquinus are mere names. Suffenus, of whom Catullus has written a poem foreshadowing Burns's "Wad some power the giftie gie us, to see oursel's as ithers see us," was probably a nickname for the jurist Alfenus Varus. Quintilius Varus, on the other hand, who once exposed Catullus to his lady love's sharp tongue, was a critic. It was with Cinna — and probably through his good offices — that Catullus went to Bithynia on Memmius' official staff. Cinna is remembered for his *Smyrna* and *Propempticon*, of which there are extant the merest fragments but to which the ancients attributed considerable poetic value. Gallus, belonging more properly to the next generation, nevertheless stood high among his contemporaries even when still quite young. But it was reserved for Calvus, orator, poet, critic extraordinary — though personally of diminutive stature and hence the object of good-natured banter — to take the position closest to Catullus. He cast a light of lesser brilliance into the gloom of poetic darkness and helped materially in pointing the way in which greater men of another generation



followed. We have only fragments of his *Io*. From them no adequate judgment can be formed at first hand, but there can be little doubt of their author's standing among the poets of the day. Valerius Cato wrote a *Lydia* as well as a *Diana* or *Dictynna*; Caecilius was the author of the *Lady of Dindyma*, which according to Catullus' poem won him the undying love of a lady at Novum Comum; P. Terentius Varro began as a follower of Ennius and the older school of poetry but in mature life contributed an *Argonautica*, *Leucadia*, and elegies in the Alexandrian manner. To this list can be added Pollio, Egnatius (perhaps the epic poet), Bibaculus (Horace's prime antagonist), Cornificius (in tastes and in politics much resembling Catullus), Tigidas (whose sweetheart's name was Perilla), Memmius (the governor under whom Catullus "served" in Bithynia), and some dozen or more others, including the name of at least one woman, Cornificia, the sister of Cornificius.

Insignificant as is the information about any one of these poets, the very length of the list of names bespeaks the vitality of the new poetic force. This was due, no doubt, to the relatively quiet years between 70 and 50 B.C. In these decades there was a distinct lull in Roman political and military affairs, giving time and opportunity for the pursuits of more peaceful days and aiding in their stimulation. The peace was only comparative, for Mithridates was harassing the Romans in the East, Catiline had conspired in 63, and in the second half of this period Caesar was subduing Gaul. But the days of civil war and proscription resulting from the struggles between Marius and Sulla had passed, and the impending break between Caesar and Pompey was not yet generally sensed.<sup>1</sup>

Few, if any, of these poets contributed single-handedly much to the sum total of Roman poetry; their importance, however, lies in the fact that they were the first who seriously approached poetry with a more or less defined plan. About the middle of the preceding century the stream of Roman poetry had lost itself in

<sup>1</sup> When this break came the development of poetry was interrupted until peace was restored by Augustus.

the sands of the politico-military desert. With Plautus and Terence dramatic verse had run its course, and in Ennius the world of Roman letters had seen its last accepted genius in the epic. The days of the Gracchi, Marius, and Sulla produced not poets but soldiers; and so far as they sympathized at all with the achievements of literature, they preferred the prose of senate-house and forum. Virile activity and a vital present were, however, not to be gainsaid; so the young poets of the two decades, 70-50 B.C., strove to justify their entirely novel and often uneven poetic essays by turning the attention of the select minority upon this new thing from the East. It was to see its full fruition only under the more favorable calm of Augustus' day.

Out of step with the military march of things and carrying the banner of a never overpopular art, these young men had many heavy tasks ahead of them and, despite light-hearted beginnings, often ended in disappointment. Many of them had come to Rome from out-of-the-way parts of the Italian peninsula. Many of them were the sons of men who held responsible but relatively permanent assignments in the financial and administrative branches of the government and were engaged in "civilizing" the newly acquired possessions. These men sent their sons back to Rome so that they too might inhale that rarer atmosphere of Rome without which no Roman could truly be said to thrive. Their sons came to the city with money in their pockets and no definitely formed purpose except to "gain an education." For them Rome offered the proper opportunities for discussion and theorizing, since here they could gather with their kindred and expand that urge to reform the intellectual world, though not to reform it with the purpose of an "uplift" movement. They felt in the air the vivid stir of things, and with that in the main they aspired to be in accord. But their own special objective to raise again the standards of poetry often admitted only a very small amount of this vitalizing energy because of the edicts of the "School" from which they took their start. For them merely to return to Plautus and Ennius was unthinkable. The enslaving trammels of the past must be removed. It was to happen later that in the heyday of

their "movement" these "reckless" youths were as shackle-bound as any. It was a disturbing time, and the sole guide to direct them in building their ideals was a set of rules. That these could not always maintain a level worthy of poetic art was to be expected because of their restricting and limiting influence.

But under the circumstances as they applied to their own inexperience and to the prevailing conditions in Rome, this was the best these young poets could do. It had already happened that in the middle of the second century B.C. the town of Alexandria, whose poetry in the next century was to influence Catullus and Vergil, was beginning to influence Rome through its studies in literary history. This influence greatly expanded in the year 73 B.C., in which Parthenius was brought to Rome by the father of the poet Cinna and was encouraged in fostering the literary trends and objectives of Alexandria. Now it was that our young poets were looking for a guide, and it may be that the philosopher Philodemus, who had his vogue in Rome at about this same time, also gave impetus to the movement which very largely took such a poet as Callimachus as its model. The latter, far removed from the poets of Greece's golden years, served doubly well, because he was Greek and because he was less remote in talent and hence easier to imitate. The Alexandrians lacked the inspiration and originality which produce immortal creations, and they had long contented themselves with an ancient form of scholasticism. For Homer, Aeschylus, Pindar they substituted Asclepiades, Glycon, and Phalaecus, in whose metrical style they wrote. For action they substituted emotions; for the epic, the epyllion. Structure, plots, versification, phraseology, mythology dissected anatomically — these formed the problems of their writing. Their one real contribution lay in the natural evolution of romance and the romantic idea from the personal, subjective content of much of this poetry as it evolved itself into lyric form.

Such was the pabulum upon which our young Romans were destined to feed and from this diet to attempt to produce works of immortality. Gathered in groups or clubs they discussed their ideal, created their poems, and compared their *Kinder des Augen-*

*blicks*. Out of this were engendered works of labored artistry, characterized by careful chiseling. Strange that these young aspirants, who believed that they felt in their breasts the emotions of a new universe, were so completely duped by the lifeless, bloodless writing of the servile Alexandrians and were swept away by a passionate devotion to mere externalities and form. Some, of course, there were who rose above their environment, but for the mass of them it can be said only that they mistook mere youthful palpitations for *Weltschmerz*.

In this *mêlée* of young poets Catullus was to stand out as a beacon light on a storm-tossed, rock-ribbed, poetic shore. Aware of the existence of this new art with its constraining influence and aware also of its potential significance, Catullus often managed to slip the bit which his literary dictator put into his mouth. He triumphed over his environment because his power of visualization and his sense of rhythm grew from within, and his subject matter became so real and personal to him that his *métier* succumbed to the forceful, often individual, experiences which he portrays simply and with vitality. In his poetry there are not many Greek derivations or compound epithets. Where they are present, they more frequently add charm or appropriate atmosphere.

"All the Hellenism in him — and it is only in part Alexandrine — is outweighed by that 'simplicité passionnée' which so many of his critics have followed Fénelon in emphasizing."<sup>2</sup> Ellis in his earliest edition of Catullus (Oxford, 1897) took this position, showing that the poet was not closely tied to the Alexandrians. Catullus admitted and confirmed his membership in the school, but he knew life too and did not separate life from letters. He translated a poem of Callimachus for his *Lock of Berenice*. He tells us so himself. But in his *Attis* and in *Peleus and Thetis* there rise above the echoes of the Greek originals notes that have a different sound and which raise their creator to high rank. Catullus writes an *Epithalamium* in Glyconics, but there is a freshness and

<sup>2</sup> Cf. J. Duff, *A Literary History of Rome*: London, T. Fisher Unwin (1909), 322f.

newness in it which brings a new literary vehicle to Rome; and whatever breath of the highly scented East one may discover in the poem becomes attenuated over the broad expanse of human emotion and reverence which never conveys an impression of artificiality or borrowing. In *Ariadne* Catullus lights the fires of true romance, guiding his path in almost undiscovered lands, between sentimentality and melodrama. It is not his fault that the hardy Roman gave little encouragement and stimulus to this genre, but without Catullus' contributions Vergil would have succeeded less well.

In order, however, to show more clearly how Catullus served in the line of development which ultimately produced Vergil and Horace, one must examine his verses for the contacts which he actually made with the Alexandrian tradition. Recall first that afternoon spent with Calvus in writing verses in many meters in friendly rivalry. The occasion — and it was probably not unique — so exhilarated Catullus that he could neither eat nor sleep but must needs write his joy and anxiety into a poem that very night, expressing the hope of a renewal of their mutual stirrings. What some of the meters which they used in their "holiday afternoon" were we know from Catullus' poems, and both their great variety and the success with which he treated them show Catullus' acquaintance with metrical laws and his ability to adapt Greek devices to the more stubborn Latin tongue. Dactylic hexameters, hendecasyllabics, scazons, iambic trimeters, Glyconics, and Pherecratics show his skill in, and mastery of, verse structure. But perhaps his greatest achievement in coordinating Greek original, exotic background, and Latin language is to be found in the *Attis*. Those weird Galliambics with their jazzlike double stresses create a picture of the wild frenzy in Cybele's worship on the lonely Phrygian mountains. The inevitable beat of the drums and the clash of cymbals can be heard as they constantly remind the hero of his irrevocable doom. The poem, based as it is on an Alexandrian prototype, is also enhanced by its mastery of psychological detail. What these metrical studies meant to later literature can perhaps be learned, though indistinctly, from the somewhat



remote Horace. But Vergil in the evolution of his meters shows more clearly the ground-preparing work of Catullus.

Another contact between Catullus and the literary tendencies of his day is revealed in his translations of Callimachus already referred to. But that he indulged in this extensively I doubt. I cannot subscribe to the belief that his lovely Sapphic gem, *Ille mi par esse deo videtur*, is only translation. Nor can the *Peleus and Thetis* be taken wholesale from a Greek original. This poem suffers from its lack of cohesion, but in that fact there is no encouragement for anyone who seeks a prototype from which to derive it literally. It bears the stamp of the Alexandrians in its complicated structure and mythological detail; and probably Catullus set consciously to work to construct an epyllion in the manner of the times, so that his collection of poems might show a greater completeness. But this epyllion was not in any real sense of the word a translation; for, as he strove to capture the elusive details of his story and to make them assume poetic semblance, he became so absorbed in his problems, his story, and his characters that he transcended the limitations of his form. And there are passages in which the reader can almost feel the reins tugging to keep things in order, interspersed with passages marking Catullus' simplicity and abandon. What a psychological battle is waged by deserted Ariadne as she realizes her plight. With understanding and restraint, viewed of course in the light of the standards of Greek tragedy, the poet portrays a woman whose deepest emotions are being drained to exhaustion. He pays homage to his predecessors in the field of the epyllion, but again and again he brushes formalism aside, as when he writes:

*Praeterea nullo litus, sola insula, tecto,  
nec patet egressus pelagi cingentibus undis:  
nulla fugae ratio, nulla spes; omnia muta,  
omnia sunt deserta, ostentant omnia letum* [LXIV, 184-87].

For the attentive reader there is many a quickened pulse-beat as he catches the glory of early morning upon the rippling ocean or even when a stately line unfolds the poet's mastery over difficult verse forms. Again four apt and meaningful words suggest

to the reader in Homeric fashion a panoramic view of action or yearning; suffering or prophecy follow each other in rapid succession (LXIV, 114-16). The brittleness of Ennius is not here. The loftiness and profundity of Lucretius' subject matter are not here. There is present rather a new element, in which are mingled technical skill and human understanding. Catullus became the creator of a mood and a temper that only genius could reproduce.

Vergil was one of these geniuses.<sup>3</sup> When *he* came to Rome the literary circles were still alive with the discussion of Catullus' work, and Catullus himself may yet have been alive. Both men came from the same section of Italy and from similar family environments. Vergil had heard much of Catullus' fame before coming to Rome, and it is likely that upon his arrival he sought association with the literary circle in which his fellow-countryman flourished. Young Vergil seems to have been enthusiastic over his new-found friends. Now he copies their verses and uses them as his models. Later he serves to advance their literary traditions. These were the moderns of the day, and Vergil was young. At one time he renounced his Muse, and temporarily reaction was upon him; but when he found his balance he turned again to Catullus and to study first of all the contributions which he had made to dactylic writing. He felt that Catullus had achieved more than any of his predecessors in bringing rhythm to the Latin tongue.

Among his earlier writings Vergil parodied one of Catullus' nondactylic poems; perhaps he copied others, but how far this can be taken to mean that Vergil followed the dicta of the Alexandrians is more difficult to determine in his than in Catullus' case. Vergil early had "poetic sense," and being by disposition also a great artist he could write with distinction even when he was most imitative. In the *Eclogues* there is the presence of Theocritus, Euphorion, and the Roman group of Alexandrian enthusiasts. But if Vergil ever permitted himself that mood of kindly forbear-

<sup>3</sup> A convenient treatment of Vergil as the literary heir of Catullus, Calvus, and Lucretius can be found in H. W. Prescott, *The Development of Virgil's Art*: Chicago, University of Chicago Press (1927), 72-75.

ance whose external expression is a knowing smile, it must have been in later years when he fully appreciated the labored efforts of his early contemporaries. Then he recognized how faithfully they had worked, but with what limitations. In the *Georgics* Vergil himself had added to the didactic poems of Lucretius and Hesiod that variety of thought and adornment which makes this poem a work of art born from the travail of his predecessors but containing the individual traits of the new master.

The echoes of Catullus in the *Aeneid* are many, and those here given do not form an exhaustive list. Many more could be added, though it should be borne in mind that to find and recognize resemblances and borrowings between two authors requires only a facile imagination, which is often hampered by any scientific spirit searching for truth.

Striking verbal parallels,<sup>4</sup> e.g., are:

*Carbasus obscurata dicet ferrugine Hibera* [LXIV, 227].

*Pictus acu chlamydem et ferrugine clarus Hibera* [*Aeneid* IX, 582].

*Quae Syrtis, quae Scylla rapax, quae vasta Charybdis* [LXIV, 156].

*Quid Syrtes, aut Scylla mihi, quid vasta Charybdis* [*Aeneid* VII, 302].

*Invita, o regina, tuo de vertice cessi* [LXVI, 39].

*Invitus, regina, tuo de litore cessi* [*Aeneid* VI, 460].

*Nec missas audire queunt nec reddere voces* [LXIV, 166].

*Non datur ac veras audire et reddere voces* [*Aeneid* I, 409].

Compare now Catullus LXIV, 62, *magnis curarum fluctuat undis*, with two passages describing Dido's last hours of deepest emotion, *magnoque irarum fluctuat aestu* (*Aeneid* IV, 532) and *vari-oque irarum fluctuat aestu* (IV, 564).

In the *Peleus and Thetis* the description of the coverlet containing scenes from the story of Ariadne and Theseus becomes a forerunner to the scenes of Trojan battle on Dido's temple. The simile of the fading of the purple flower cut down by the plow as a

<sup>4</sup> Most of the examples quoted are indicated by K. P. Harrington, *Catullus and His Influence*: Boston, Marshall Jones Co. (1925), 80f; Tenney Frank, *Horace and Catullus*: New York, Holt and Co. (1928), 3-114. See also Duff, Mackail, Conway, etc. Others are my own. Additional examples could be provided, though the ones here mentioned may suffice as characteristic.

description of the death of Euryalus recalls the closing lines of Catullus' poem XI:

*Qui illius culpa cecidit velut prati  
ultimi flos, praetereunte postquam  
tactus aratro est.*

The even more elaborate simile in the lament for Pallas reflects the simile of the perfect flower of maidenhood in Catullus' poem LXII, and the "aged ash upon the mountain top, quivering, tottering and falling" in Catullus LXIV finds its later unfolding in the fall of Troy upon its fatal night.

In these and other passages the element of coincidence and the general similarity of subject matter may play an important part, but Conway<sup>5</sup> again in his recent book has pointed out that the speech of Diana in *Aeneid* XI, 537-84 clearly shows its origin to have been in some early epyllion — he does not say Catullus LXIV — and that it is characterized by third-personal references to Diana, despite the fact that the goddess is speaking, and by jingling rhymes and end-stopped lines, which would argue for dependence on the Catullus circle even late in Vergil's life.<sup>6</sup>

Vergil then continued his policy of open-mindedness toward his predecessors even when he entered upon his more ambitious task of writing the *Aeneid*. Catullus still served him as model, but less in matters concerning verse structure, in which Vergil's facility had greatly advanced, and rather more for his story and particularly for the love motive in the Dido-Aeneas episode. That Vergil has failed to satisfy many of his admirers in this portion of the *Aeneid* is surely not Catullus' fault and perhaps not even Vergil's. Latin literature preceding Vergil is without any romantic strain. Roman drama lacked many things, among which may be numbered emotional interest. Epic verse had contented itself with fact or pseudofact. And prose was usurped by oratory and

<sup>5</sup> Cf. R. S. Conway, *The Vergilian Age*: Cambridge, Harvard University Press (1928), 138, n. 1.

<sup>6</sup> This paper could be greatly extended by including references to the tenth *Catalepton* and to the *Ciris*. But whatever gain there might be in establishing Vergil's contact with Catullus might be more than offset by the controversial problems raised by the doubtful authorship of these poems.

history. Love and passion with their interpreter, psychology, had had no notable recognition until Catullus made them popular in his lyrics, his epithalamia, his epyllion. Catullus was not alone in contributing to the development of this phase in literature, but his sincerity and understanding, as well as his technical skill, gave his compositions outstanding merit. And it was to these that Vergil turned for guidance.

Vergil, however, did not here succeed in passing beyond his guide. His treatment of love, aided as it was by Alexandrian precedent, resulted, it is true, in a Dido of finer, stronger, and more romantic character than the Medea of Apollonius; but compared with Ariadne, she is lacking in reality and conviction. Ariadne's suffering and tragedy can draw sympathy and tears from us. Dido is beset with too much formalism to touch our emotions except perhaps in that last lingering look of scorn with which she leaves Aeneas in Hades. But the requirements of great dignity and solemnity in an epic hampered Vergil. He had many local traditions to work into his story, by reason of which his task was tremendous and afforded him little opportunity for striking far afield in so new a realm. And the erotic, psychopathic Ariadne was not, could not be, understood and welcomed by the Roman whose ideals centered around Cato and the days of stern compliance with fundamental laws of living.<sup>7</sup>

We have been discussing poetry in the first half of the first century B.C., the position of Catullus as a factor in its development, and Vergil as direct descendant of those years of growth. But for the ultimate plan of this discussion we have yet to touch briefly upon Catullus' relation to Cicero and Caesar. No literary kinship between these men is claimed here, though others have done so with fair plausibility. Rather it is hoped to relate chronologically, socially, and only by implication in literary achievements the orator and the warrior-statesman with the times of Catullus, so that (because of acknowledged acquaintance elsewhere with that

<sup>7</sup> Even in modern days the world is only vicariously interested in eccentric situations. Nor is patriotism so popular as to form the basis of an all-time literary standard.



great triad, Vergil, Cicero, and Caesar) the reader may see the possible value of appropriating all he can about Catullus, for the poet's sake and for the better understanding of the others; for Catullus' life touched the life of each of them, though with a varying amount of intimacy, but in each case with effective reality.

Catullus was a master poet at a time when new forms in government, in society, in literature were taking shape. He pursued a steady course amid literary fads and fancies, examining all but selecting for his use only the best as he saw them. He received Alexandrianism and let it pass through his poetic being. His devastating experiences with Lesbia taught him the depths of passion:

*Odi et amo. Quare id faciam fortasse requiris.  
Nescio, sed fieri sentio et excrucior.* [LXXXV]

And the result was Ariadne and a new interest added to literary types. Politically, however, his experiences were important only because he knew all the most significant people of the day.<sup>8</sup> As a factor in Roman society his apparent lack of adaptability to his surroundings made him deeply self-conscious. Often on the edge of scandal or in its midst, he never seemed quite a part of it, because, when he made his final renouncement of it, he made it with too much vigor for one who had chosen it in any other way than through the folly natural to youth. His life was short, but it was varied and at times highly exciting. And in its most exciting moments he met Cicero.

At first he knew him as Lesbia's enemy. Later he came to regard him as his patron by proxy when Cicero had saved from disgrace Catullus' friend Caelius. Harnecker<sup>9</sup> has made much of the relationship of these two men. In matters poetic Cicero was not sympathetic to Catullus, whom he scornfully included among the *Cantores Euphorionis* and thereby condemned to literary exile on the charge of possessing mere artistry and bad taste. But some of this may have been only the show of a bold front, for

<sup>8</sup> Had Catullus lived he might have found comfort or solace in a political career. But at best such suppositions are futile.

<sup>9</sup> Cf. O. Harnecker, "Cicero und Catullus" *Philologus* xli (1882), 465f.

Cicero frequently confessed to a feeling of brotherliness for a poet. He could not forget or easily disguise his own lifelong poetic ambitions.

In their social relationship the case was reversed. Catullus felt at first outspoken dislike for Cicero. But when in his thinking he added to Cicero's wretched treatment at the hands of Clodia's brother his own disillusionment regarding the lady's integrity, he soon sensed Cicero's sterling fidelity to a kindred spirit and friend, even though, when Cicero spoke his words, forever branding the fine lady Lesbia, they were uttered to free Caelius and not Catullus from misfortune. In the *Pro Caelio* Catullus may have recognized his own vindication and through it regained in large measure his own self-respect. Perhaps it was this experience which caused him to write with thankful heart:

*Disertissime Romuli nepotum,  
Quot sunt quotque fuere, Marce Tulli,  
Quotque post aliis erunt in annis,  
Gratias tibi maximas Catullus  
Agit pessimus omnium poeta,  
Tanto pessimus omnium poeta,  
Quanto tu optimus omnium patronus.<sup>10</sup> [XLIX]*

And Catullus had his opinions regarding Caesar. Whether Catullus had seen Caesar in his own father's home is uncertain. Probably Caesar's visits to Verona came after Catullus had gone to Rome; but if by any chance Catullus' father owed his position or continued prosperity to the great Julius, young Catullus must early in life have heard panegyrics concerning him. Such usually react adversely on a sensitive young mind, and Catullus' later acquaintance with Caesar or his henchmen did not tend to improve matters any. It is an interesting speculation to consider to what extent Catullus' feeling toward Lesbia may have been altered when he recognized in her brother one of Caesar's basest tools. And to make matters worse there was Mamurra (Caesar's

<sup>10</sup> Nettleship in an article that refuses to come to light has sponsored even more heartily "the terms of great friendship" on which Cicero and Catullus lived.

engineer who built the bridge over the Rhine — though some believe it was Labienus,<sup>11</sup> another near neighbor of Catullus' early years) upon whom the poet frequently vents his spleen and vituperation. Was it for any personal affront on their part or because they were dyed in the same guilt which likewise covered Caesar? At any rate these men, one or all of them, were pilloried before the public gaze by Catullus' biting irony and satire.

Did Caesar respond in kind? Did he even make Catullus' father bear the brunt of disappointment in, and dissatisfaction with, the son? Caesar, always the diplomat, was obviously magnanimous when he chose not to be ruthless. As he was later with Cicero, so he was now with Catullus. And Caesar, too, favored poets and writers as such. He had been a student himself and was to become a famous pamphleteer. He took poets and philosophers with him into Gaul and spent the leisure hours in study and discussion with them. A poet, then, who had stirred the popular imagination and commanded incisive epigram and brilliant turns of phrase, had within him qualities that were useful, when held on good terms. So Caesar catered to Catullus, and Catullus replied:

*Nil nimium studeo, Caesar, tibi velle placere,  
Nec scire utrum sis albus an ater homo [xciii].*

Catullus knew Cicero rather well. Probably he had met Caesar, too. We cannot speak with assurance concerning his personal acquaintance with Vergil, though their birthplaces were not far apart and the one was to be the other's literary heir. Whether it be fate or some worthier purpose that shapes life's destinies, it is a fact at which we may well pause to wonder that, in a time of literary as well as political confusion and uncertainty, there should suddenly arise a whole army of aspiring poets and that out of them like a meteor falling across a midnight sky should glow to incandescence a mind — young, exotic, perhaps even masterful — declaring itself to important men of letters and of affairs in a period of the world's history when great transformations were taking place. That glow was of short duration, but it lasted long

<sup>11</sup> Cf. T. Frank, *Amer. Jour. of Phil.* xl (1919), 407.

enough to disclose the way to Vergil and to Horace and to many others of later generations.

Read Catullus with unfurrowed but none the less thought-declaring brows, and you will find that his soul carried in it courage, sadness, earnestness, love, altruism, and poisonous hate. You will find that with a fair measure of success he assimilated and overcame the literary conventionalities of his age and recast these in his fiery, emotional imagination. You will find him often carefree and good-humored, revealing in many a witty phrase his understanding of man's lighter moods. And if you will bear in mind his close relationship in time and in fact with men of several styles of importance and greatness, your probing into Catullus may reform and refashion for you one of the most significant quarter-centuries in Roman history and may open at its proper beginning the book of her literary grandeur.

## Notes

[All contributions in the form of notes for this department should be sent directly to John A. Scott, Northwestern University, Evanston, Ill.]

### ON MISREADING VERGIL

In a terse and valuable article in the *CLASSICAL JOURNAL* xxv (1930), 385f, Professor Tenney Frank wisely calls attention to the tendency to quote portions of the thoughts of the great masters apart from their connection and thus to postulate dogmas foreign to the original concept. "Well-turned phrases . . . are often torn out of their settings," are "made use of for the support of putative 'Roman sentiment.'" "And since then any nation under pretext of preserving world peace . . . has been prone to quote . . . as an approved expression of ancient wisdom."

Though this practice, condemned by Frank, is quite universal, it arose from a desire to have high authority for one's *sententiae* without enduring the labor of formulating opinion by thinking. Thus the oft-quoted, "all men are liars," is quite different from King David's lament, "I said in my haste, all men are liars." How often the Christian tyro exclaims of the Christ, "There is a friend that sticketh closer than a brother," while the context of the passage indicates that the reference is to a wife! But Frank uses as his chief illustration the misuse, as he thinks it, of *Aeneid* vi, 847-53. He maintains that "Spare the conquered and war down the proud" was not meant by Vergil as a Roman motto; that the *Romane* to whom the words were addressed was not the typical Roman of history but specifically Aeneas, and that the words apply only to Aeneas' conduct in bringing law and order into Latium; that Vergil would have been "the last to intend *debellare superbos* in the sense of a general command applicable to Augustus or as a universal Roman motto."



But valuable and almost convincing as is Frank's article, has he not in thus delimiting Vergil's meaning omitted very much? Was not a contributive factor for Caesar's victory at Pharsalus and Octavius' at Actium the consciousness that in each, in his time, was the only hope for peace, world peace? To attain this end, what other means had the world at that time than war, wars — a concept which worded itself, centuries later, in "a war to end war"?

Can Frank claim that in the unfinished condition in which Vergil left the *Aeneid* one increasing purpose runs throughout? It is not, is it, a new stylistic device to have the characters in a poem give voice to the views of the author? Are there not many other passages in the writings of Vergil and Horace, the foremost poets of the Augustan age, supporting the concept of Rome's universal dominion, attained by war? What of

*His ego nec metas rerum nec tempora pono;  
imperium sine fine dedi [Aeneid i, 278f].*

*En huius, nate, auspiciis illa incluta Roma  
imperium terris, animos aequabit Olympo [ibid. vi, 782f].*

*Externi venient generi, qui sanguine nostrum  
nomen in astra ferant quorumque a stirpe nepotes  
omnia sub pedibus, qua Sol utrumque recurrens  
aspicit Oceanum, vertique regique videbunt [ibid. vii, 98-101].*

*Nascetur pulchra Troianus origine Caesar,  
imperium Oceano, famam qui terminet astris [ibid. i, 286f].*

*Italiam regeret, genus alto a sanguine Teucri  
proderet, ac totum sub leges mitteret orbem [ibid. iv, 230f].*

*Veniet lustris labentibus aetas  
cum domus Assaraci Phthiam clarasque Mycenae  
servitio premet ac victis dominabitur Argis [ibid. i, 283-85].*

Is not the persistency of the Romans in war emphasized in

*Quos nulla fatigant  
proelia: nec victi possunt absistere ferro [ibid. xi, 306f].*

Horace frequently echoes the same thought in his *Odes*:

*Horrenda late nomen in ultimas  
extendat oras, qua medius liquor  
secernit Europen ab Afro,  
qua tumidus rigat arva Nilus* [III, 3, 45-48].

*Quicumque mundo terminus obstitit,  
hunc tanget armis* [III, 3, 53f].

*Imperi  
porrecta maiestas ad ortus  
solis ab Hesperio cubili* [IV, 15, 14-16].

*Bellante prior, iacentem  
lenis in hostem* [*Carmen Saeculare* 51f].

Rome's universal sway is recognized as god-given in

*Praesens divus habebitur  
Augustus adiectis Britannis  
Imperio gravibusque Persis* [III, 5, 2-4].

Rome is to command that under the gods she may establish, through wars, peace: *Et pacis dicere leges* (*Aeneid* XII, 112) and *Dis te minorem quod geris, imperas* (*Odes* III, 6, 5). "Thou rulest the world because thou walkest humbly with thy gods."

In Vergil's *Aeneid* there are wars, wars, and wars; but the end thereof is peace, though this word is used only twenty-eight times in the poem — peace (*pacis imponere morem*; *Aeneid* VI, 852) when *claudentur Belli portae* (*ibid.* I, 294). To attain this great end both *parcere subiectis* and *debellare superbos* (*ibid.* VI, 853) must be consummated; where *superbos* has its original meaning ὑπέροβιος, those "defiant" or "rebellious," and *debellare* has its primitive meaning, "to fight until the contest is ended," i.e. a war to end war.

Further, do not the references in *Aeneid* VI, 847-53 to the most characteristic contributions of two or more great civilizations, sculpture, oratory, and astronomy, connote a much wider outlook than a petty warfare of invasion against a barbarous chieftain, Turnus?

A statement addressed to an individual may be a universal concept, thus the Christ to Nicodemus, "Ye must be born again." Though *Romanus* occurs in its different forms twenty-four times in the *Aeneid*, only five times is the word used of an individual or individuals, never of Aeneas. Thus, Anchises while addressing his son, Aeneas, is thinking not of the little present but from the long muster-roll of Rome's mighty warriors visualizes the typical Roman hero and marks out his destiny and duty.

Should not then *Aeneid* vi, 847-53 be interpreted in the light of the other passages from Vergil and Horace in which the consciousness of Rome's universal dominion is plainly manifest?

The end of war is peace.

"Thou rulest because thou walkest humbly with thy gods."

ERNEST D. DANIELS

COLLEGE OF THE CITY OF NEW YORK

EVENING SESSION

## Book Reviews

[Review copies of classical books should be sent to the Editorial Office of the JOURNAL at Iowa City. Such works will always be listed in the department of Recent Books, and those which seem most important to the readers of the JOURNAL will also be reviewed in this department. The editors-in-chief reserve the right of appointing reviewers.]

ELIZABETH NITCHIE, *Master Vergil*, an Anthology of Poems in English on Vergil and Vergilian Themes: New York, D. C. Heath and Company (1930). Pp. x+115. \$1.

This compilation of forty-six poems has a special timeliness. It is part of the program for the celebration of the bimillennium of Vergil's birth and has the backing of the American Classical League. The selection represents about thirty-six poets ranging from Chaucer to the current year. There are fully six poems which are so recent that they will for the first time be brought to the notice of the many lovers of Vergil through this publication.

These poems are classified under five main divisions: "Vergil the Poet" (pp. 3-23); "Vergil the Magician" (pp. 25-45); "The *Aeneid*" (pp. 47-94); "The *Georgics*" (pp. 95-105); and "The *Eclogues*" (pp. 107-15). This arrangement (as well as that of the poems under each heading) is not logical or chronological but serves the purpose of convenience.

The compiler's purpose is defined thus (p. v): "It seems fitting . . . to bring together the poems or parts of poems [of Vergil] which his English-speaking followers have written under his spell, paying direct tribute to the poet." The success of this work will depend upon the degree to which this idea has been carried out. The reviewer believes that while this purpose is measurably fulfilled the effort as a whole is marred by the inclusion of selections which are too far-fetched and which represent motives quite unworthy of Vergil. It is surely not a tribute to the genial Latin poet that the burlesque or bombastic passage from Shakespeare's *Hamlet* is offered as in any way fulfilling the announced purpose

of the compiler. Why pretend that Shakespeare, who knew little Latin and less Greek, was a follower of Vergil and wrote under his spell? The sonnet of Babette Deutsch on p. 93 has little aside from the title and one phrase that may be attributed to Vergil, and it is extremely doubtful if the author was conscious of any Vergilian inspiration. Cowley's poem on p. 12 is only partly inspired by Vergil. In still other selections the Vergilian connection seems too incidental and accidental to accomplish the purpose of the book. Yet there remains enough directly inspired by the Mantuan poet to make this work a real contribution.

The format of the book leaves much to be desired. Too many pages have great empty spaces. The reviewer does not desire to intrude his color preferences, but somehow he has always felt that blue and not red is the more appropriate color for Vergil. For the artistic soul of Vergil one looks naturally for the most artistic form, dress, and expression.

ARTHUR L. KEITH

UNIVERSITY OF SOUTH DAKOTA

R. V. D. MAGOFFIN AND EMILY C. DAVIS, *Magic Spades*: New York, Henry Holt and Company (1929). Pp. xv+348. \$5.

The title of this book is explained — yes; more than justified — by the subtitle, "The Romance of Archaeology." The reader is held in thrall by the enchanting contents of the book, only to feel the luring thrill of digging up the hidden secrets of ancient peoples. The first chapter closes with these words: "Archaeology is undoubtedly succeeding in giving the human touch to inanimate things of long ago, and thereby quickening the dead past with a vitality that makes our inheritance of the ages a living possession of priceless worth." It is this "human touch" that is so evident throughout the seventeen chapters of this book.

The authors can speak with authority in their fields and write interestingly of their subject. Dr. Magoffin is president of the Archaeological Institute of America and associate editor of both *Art and Archaeology* and the *American Journal of Archaeology*. As a continual champion and the present president of the Amer-



ican Classical League, he is known to all classicists. His share of this book consists of four chapters which deal with archaeology in Egypt, the Near East, Greece, and Rome, and four additional chapters: "The Spade is Mightier than the Pen," "The Modern Tone of Ancient Times," "Adventures in Antiquity," and "The Obligations of Science." Miss Davis is a member of a number of learned societies and is archaeological staff writer for *Science Service*. Her contribution to the book is one chapter each on archaeology in the British Isles and in Scandinavia, and seven chapters on various phases of this science in the Americas.

The mere mention of these chapters shows the tremendous scope of the book. If one wishes to read details of the tomb of the famous Tutankhamen or the cemetery of crocodiles, to visit in imagination Troy or Cnossus or Pompeii, to know more of the life of the forebears of modern Danes or Mexicans or Eskimos, it is only necessary to devour this book.

To some readers, numerous more or less successful sallies of wit may seem rather too prominent. We see "medievillians" (p. 4) and "megatheriumptious colossalties" (p. 43). We read of Helen who "wanted to be the first woman in the world — as she was — to get her gowns from Paris" (p. 3). Archaeology is whimsically defined as "making people want what they never expect to see and what they can't imagine exists" (p. 314). The picture of workmen digging out a statue bears the legend, "Picking on the Other Fellow" (p. 7). A picture of a statue of a youth used as a candelabrum is labeled — this book would probably say "libeled" — "Flaming Youth" (p. 18). But these quips will possibly appeal to many, even in a work of this nature, and will perhaps help to popularize the scientific and scholarly contents.

The one hundred and forty-four illustrations greatly enhance the value of the book. There are rare views of digging in progress when the picture was taken, such as at Pompeii, where a Ganyমেদে is seen partially dug out (frontispiece), and at Egyptian Thebes, where the workers are evidently choked with dust (p. 45). There are unusually fine prints, though small, of the Venus of Cyrene (p. 12), the Greek bronze statuette of a horse in the

Metropolitan Museum (p. 159), a Mayan pyramid in Guatemala (p. 236), the Aphrodite in the Toronto Museum (p. 321), and many representations of pottery, both Greek and Mexican. The full-page pictures of the statue of Egyptian Haremhab (p. 42), of the present view of Corinth's temple (p. 98), of the bronze Roman head in the Cleveland Museum (p. 148), and especially of the exquisite marble head of a maiden from Aegean Chios in the Boston Museum (p. 304) are of unforgettable charm. Very few of the pictures bear legends with as unsatisfactory remarks as that of a restoration of Olympia, showing both the temple of Zeus and the Heraeum, with the insufficient information that "the statues of the Hermes of Praxiteles and the Victory of Paeonius were discovered . . . near the ruins of the temple" (p. 311).

The book closes with two valuable lists and a very complete Index. The first list is of museums and their best archaeological objects. This is, of course, a difficult list to make brief; but there might well have been added the Aphrodite of Arles in the Louvre, the Demeter of Cnidos in the British Museum, and the "Birth of Aphrodite" in the Museo delle Terme at Rome. The second list is of important archaeological excavations and publications from 1506 to 1929. Here, too, the omission of many standard books is strange, but the chronological list of discoveries is helpful.

*Magic Spades* is a treasure house of information and a delightful contribution to literature.

FRED L. FARLEY

COLLEGE OF THE PACIFIC

KARL P. HARRINGTON AND WALTER V. McDUFFEE, *Third-Year Latin*: Boston, Ginn and Company (1929). Pp. lxxvii+542+140. \$1.96.

The authors planned to include in this new-type third-year text for high-school pupils all necessary material for those who are not going to college, for those who plan to enter college on certificate, and for those who prepare to take college entrance examinations. They also desired to offer a sufficient amount of text for translation to allow for selection and variation with different

classes. The book follows the recommendations of the Classical Investigation.

The volume has seven general divisions: Introduction, Selections for Translation, Latin Composition Exercises, Outline of Grammar, Word Lists, English-Latin Vocabulary, and Latin-English Vocabulary. The reading material is predominantly Ciceronian, but there are lengthy extracts from Silver Age Latin and Mediaeval Latin.

The Introduction offers 52 pages of introductory matter, well written and presented clearly and as briefly as is consistent with the acquisition of sound knowledge. This discusses in some detail the Roman government, the life and works of Cicero, and public speaking in Cicero's time; other features are also included here to which I shall refer later. Following this are edited selections for translation from Cicero, Livy, the younger Pliny, Sallust, and Ekkehart of Aura. Each group is preceded by a brief biography of the author. First are 40 selections (about 1500 lines) from Cicero's philosophical and rhetorical works. Each selection is given a title and most of them, of an interesting narrative character, portray virtues and faults of famous classical and mythological personages. Then there are over 300 lines taken from Livy's history of Rome — eight of his well-known stories. Following come selections from nine of Pliny's *Letters*, including the Vesuvius experiences, ghosts, and the handling of the Christians. Parts of Sallust's *Jugurthine War* and *Catilinarian Conspiracy* are included, with English summaries of the omitted chapters — about 450 lines. *Catiline I* and *III* and the oration *For Archias* are given in full; *Catiline II* is summarized in English. *Pompey's Military Command* is arranged with certain chapters edited for sight reading or comprehension at sight, and with translation of the omitted chapters. Then approximately 350 lines of selected *Letters* of Cicero are found, chronologically arranged, chosen mainly because of their fitness for sight reading. Some extracts from Ekkehart's *Universal History* complete this bulky part of the volume; the authors intend most of this section for sight reading.

The composition exercises are prepared for both oral and written work. The oral exercises are disconnected, but the sections for writing are connected, based on limited portions of the text of *Catiline I*. Each section, both oral and written, gives full references to the grammatical Appendix (pp. 483-511), which is fairly complete, including the Roman calendar and an extensive division on word formation. Complete word lists for the first, second, and third years are given for mastery, the numbered Latin words on the right-hand page and the English equivalents on the following page. There are satisfactory English-Latin and Latin-English vocabularies.

Attention should be directed to certain excellent features of the book. In the Introduction these include sections on what we should gain from the study of Latin, how to study a Latin translation lesson, the Anglicized pronunciation of Latin proper names, an index of technical terms, and a well-chosen suggested list for collateral reading. The *De Imperio Pompei* oration is especially edited; there are some chapters for practice *in comprehension at sight*, followed by questions in English which are to be answered on the basis of the student's comprehension of the Latin text without translation; other chapters are annotated for practice *in translation at sight*. All notes are placed at the bottom of the page; the punctuation has been revised according to the English pattern. The titles and explanatory sentences for the miscellaneous selections are concise, yet clear. The pictures are numerous, well chosen, and well placed. The maps are sufficient.

Taking the volume as a whole, the authors succeeded well in what they undertook to do. There is certainly an adequate amount of translation material to meet the varying abilities of pupils or variation with third-year classes in the same school system. The problem of sufficient sight translation is satisfactorily met, and the arrangement for prose composition and grammar references dispenses with the need of other texts.

The choice of Ekkehart's mediaeval Latin for sight reading I consider wise. There are notes explaining many of the mediaeval Latin changes in spelling and construction. But I doubt whether

all Latin teachers themselves will be able to read it with facility unless they have had special training in it. The notes should be fuller. For example, *palatio* (p. 449, l. 13), *obediatur* (p. 451, l. 11), and *cynocephalis* (p. 453, l. 8, n.) are not found in the vocabulary with English meanings nor are their English equivalents given elsewhere. Likewise, the following are found with one form in the vocabulary and another in the context: *optinuisset* (p. 449, l. 8) and *euri* (p. 453, l. 16). The other criticism I offer is that, with the exception of *Catiline I* and *III* and the oration *For Archias*, the entire amount of reading material offered is composed of selections which have little continuity, no matter how carefully they are connected by summaries.

J. MINOR GWYNN

UNIVERSITY OF NORTH CAROLINA

S. B. PLATNER AND T. ASHBY, *A Topographical Dictionary of Ancient Rome*: New York, Oxford University Press (1929). Pp. xxiii+608, with 56 plates and 7 text figures. \$10.

It is now nearly nine years ago that Professor Platner died while on his way to Rome with the MS of his topographical dictionary of ancient Rome, where he had made arrangement with Dr. Ashby to check up data, to include Ashby's part of the book, and to hurry the completed work to publication.

There are almost insuperable subjective reasons for delaying the final publication of such a book as this. Every month, excavations in Rome, or the appearance of published notes on excavations of years ago, give additional or corrective material which should be incorporated in a topographical dictionary. But inasmuch as that condition bids fair to be perennial, we must congratulate Dr. Ashby on his decision to wait no longer, even for expected events, in bringing out this work. It has long been needed, and the classical world is quite content to let future finds take care of themselves.

Ashby calculates that his work is from 20 to 25 per cent of the whole. He has, however, worked the entire MS through, verifying references and adding notes wherever necessary in order to cover



the new material which has appeared from 1921 to now. It goes entirely without saying that a work planned by Platner and Ashby and carried through the press by Ashby will be as near perfection as any such book could be.

The data given for the thirty-seven arches listed for Rome, for the walls and gates of the city, and especially for the various *domus*, will delight the scholar. The material is there, and it is succinct and in usable form. The *aedes* and *templa* are to be found listed alphabetically under the names of the deities to whom they belong. The word *templum*, however well known to common parlance, is rightly used as a secondary designation to the word *aedes*, e.g. *Castor, aedes, templum; Saturnus, aedes* (*fanum* also in Macrobius and the *Notitia*).

The writer has examined with particular care the items under "Forum," of which there are twenty-two. It is interesting to note that the Forum of Trajan is given more space than the Forum Romanum. The terse text is supported in all cases by ample bibliographical references. The illustrations are particularly well chosen and, being printed on but one side of tipped-in pages of specially prepared paper, are very clear and satisfactory. The "Chronological Index to Dateable Monuments" (pp. 587-600) is of great value.

This book is one of the absolutely indispensable volumes in the library of a classical scholar.

NEW YORK UNIVERSITY

RALPH VANDEMAN MAGOFFIN

M. L. W. LAISTNER, *A Survey of Ancient History to the Death of Constantine*: New York, D. C. Heath and Company (1929). Pp. xiii+613, with 40 plates and 15 maps. \$3.80.

The person who essays to write for university students a history of the ancient world from the archaeological and social point of view will do well to measure his capabilities before he attempts to replace the two volumes recently written by Rostovtzeff.<sup>1</sup> The weightiest point against them is that they are two big

<sup>1</sup> Cf. M. Rostovtzeff, *A History of the Ancient World*, Vol. I, "The Orient and Greece"; Vol. II, "Rome," translated from the Russian by J. D. Duff: New York, Oxford University Press (1926 and 1927).

volumes and fairly expensive. Laistner implies that in his new one-volume history he will deal with archaeology and the other newer sciences that have aligned themselves with the study of ancient history. He has, however, wisely abandoned that idea and devoted himself to the military and political aspects of that history, to the field in which he is at home.

Laistner's *Survey* is the first book we have of this sort. It is written for advanced university students, and it suffices excellently either for perusal or for serious study. There will be those who will wonder that so little space is given to the Roman Empire. The Emperor Titus, e.g., is given but one line. No one can fail to see that the author has lavished particular care upon the period covering the last century of the Roman Republic, nor should one fail to realize that that period is one which university students in this country need to ponder over.

The author deals most sympathetically with Cicero and lays some shrewd blows on those who have maligned overmuch that famous orator and statesman. His treatment also of Julius Caesar leaves little to be desired. He does not, however, give Herodotus as high historical rank as he deserves, and he does not comment on the vicious unfairness of Tacitus. Sometimes his language has an unnecessarily meticulous primness, and the illustrations in the book seem to have little or no connection with the text.

The necessary military and political facts are in this volume of Laistner's, and they are handled with a sure touch. Just such a book is very much needed, and that it will win its place seems to be assured.

RALPH VANDEMAN MAGOFFIN

NEW YORK UNIVERSITY

W. J. WOODHOUSE, *The Composition of Homer's Odyssey*: Oxford, Clarendon Press (1930). Pp. 251. \$4.25.

Here is a new and a great book on Homer. The author makes no effort to emend or to improve the *Odyssey* but is eager to understand and to follow the poet. Higher Criticism has no place in his ideas (p. 244): "For the *Odyssey* stands now in the form

in which it was originally designed, complete and perfect in all its parts." "Nothing can alter the fact that the *Odyssey* stands in the world just as it is, and not otherwise. The function of criticism . . . is not to teach the poet a better way, but to endeavour to realize at full value just that which he has chosen to give in the way he chose to give it" (p. 212). "The notion that somewhere, at some time, there existed an *Odyssey* pure and undefiled, which by skilful use of knife, aided by scissors and paste, can be recovered in its supposed pristine beauty for the delighted eyes of mankind, is to imagine a vain thing" (p. 168).

He waves aside the many attempts to remove large sections of the poem by saying (p. 210): "Indispensable requisites for the interpretation of Homer . . . are an elementary knowledge of the world and of human psychology, together with a sense of humour."

He believes that back of Homer there lay a great sea of poetry from which Homer drew his meter, his vocabulary, his atmosphere, and many of his characters and motives. There were the sailors' yarns about monsters of the deep, then the faithful wife, the loyal retainer, the unknown and returning husband, the empty and recovered throne. These and similar tales were at hand ready for any poet who cared to use them, but the great achievement of Homer was to unite them around one hero, and he did this by the creation of an adult Telemachus. In order to have a grown up Telemachus he must hold Odysseus several extra years from Ithaca; hence out of his genius he created the new figure, Calypso. This gave a place and a reason for the delay of about eight years.

Everything pertaining to her and a grown Telemachus is due to Homer alone (p. 247): when Homer conceived "the brilliant idea of retarding the return of Odysseus until Telemachus should be of age fit to take part in the action . . . the *Odyssey* was born into the world." The story of Telemachus "is vital to the *Odyssey*, as it stands, and the *Odyssey* stands as it has always stood. The quest of Telemachus never existed . . . as a poetic entity independent of the story of Odysseus" (p. 232).

This book does not attempt to improve Homer or to point out his mistakes; all it tries to do is to understand him and his great contribution to civilization; and as the poetry is understood, the defects disappear.

I thoroughly admire this book and have no criticism to make, as I did not detect a single failure in the knowledge of the poetry or its message; but I have no faith that anyone can by the help of Homer do more than guess what is back of him. There is no literary chemistry by which we can separate the constituents of the *Odyssey*. We know that three different poets told the story of the return of Philoctetes to the Greeks, but each told it in a different way. We can but vaguely restore the tradition by the help of the three; yet if we had but one we could restore it with confidence, but doubtless we should be mistaken.

We know what the *Odyssey* now is; but until we get something older we can never be sure what part is fancy and what part is tradition, for Homer could give to fancy all the appearance of historical truth.

JOHN A. SCOTT

NORTHWESTERN UNIVERSITY

HENRY RUSHTON FAIRCLOUGH, *Love of Nature among the Greeks and Romans* (Our Debt to Greece and Rome): New York, Longmans, Green and Company (1930). Pp. 270. \$2.25.

Professor Shorey has said (*Class. Phil.* xxv [1930], 211) regarding this book that "there was little that is new left to be said by the author or his reviewers." Nevertheless, a fresh treatment of such a theme, though perhaps containing little that is original in the strictest sense of the word, is bound to attract the attention of new readers in a way that books which have been on the library shelves for years do not always do. This is a worthy addition, by an eminently competent hand, to a worthy series.

After chapters on "Mythology and Religion," "Art," and "Agriculture and Outdoor Life," Professor Fairclough takes up systematically "Homeric Poetry," "Lyric Poetry," "The Greek

Drama," "The Alexandrian and Later Ages," and "Roman Literature," and with a wealth of illustrative passages, well-chosen translations, and references shows his readers "that the ancients had a very profound love of nature . . . which, when properly understood, is found to be quite as genuine and significant as any that has been voiced by the most ardent nature-lovers among our poets of the present day" (p. 9).

Here and there one has the feeling that the author is making an undue effort in the direction of inclusiveness. Why, e.g., mention Lycophron at all, when so little to the point can be said about him? (pp. 159f)

On the other hand, one may regret the omission of some favorite quotation of his own. The famous lines in the fourth book of the *Aeneid* (vss. 522-27) describing nature at rest, or those in the seventh book (vss. 8f) which call up to our mind's eye the beauty of the calm sea rippling in the moonlight, or that unequaled description of a storm in the *Georgics* (1, 322-34) would have been worth more, perhaps, than such an elaborate catalogue of all the mountains which Vergil mentions by name (pp. 220-22). Seneca's description of the coming of the dawn, too (*Heracles Furens*, vss. 125-59), would have deserved mention equally with many passages quoted, and more about such country villas as those of the younger Pliny, showing what aspects of nature appealed to a cultivated Roman gentleman of Trajan's time, might well have replaced the paragraphs on the poets of the Silver Age (pp. 240-44). But no two writers, of course, would select exactly the same material.

With Fairclough's insistence (pp. 226-36) that Horace was speaking only the truth when he called himself a lover of the country, I for one cordially agree.

One may fairly raise this question: Just what is the "debt to Greece and Rome" that this volume would acknowledge? Of course we do not owe our love of nature to the Greeks and Romans. What we are indebted to them for is the number and variety of beautiful, exquisitely beautiful, expressions, in literature especially, of that love which we share with them and which



every such beautiful utterance intensifies and makes more vivid in our own hearts.

A few typographical or other errors have caught my eye: "Aegean" for "Aeaeian" in Andrew Lang's sonnet (p. 67), "Hèbee" for "Hèbre" in the French quotation (p. 90), "beats" for "bears" in the second Theocritus passage (p. 169), and "Aucturus" for "Arcturus" (p. 185). The same Latin quotation is given on pp. 15 and 206 in different type-face, orthography, and punctuation.

ARTHUR HAROLD WESTON

LAWRENCE COLLEGE

W. A. OLDFATHER, *Epictetus: The Discourses as Reported by Arrian, the Manual, and the Fragments*, with an English Translation, Vol. II (Loeb Classical Library): New York, G. P. Putnam's Sons (1928). Pp. 559. \$2.50.

When the first volume of Oldfather's translation of Epictetus made its appearance three years ago, the present reviewer carefully inspected the first thirty pages of the Greek text trying to find some slight imperfection in the work of the immaculate translator. *Frustra*. The second volume the reviewer has read with pleasure *securus*, feeling sure that the English was bringing to him the thought and spirit of the old Phrygian slave. The book has been a sort of magic carpet that has borne the reader not only to Rome but to Phrygia as well. Phrygia (if the etymology of Hesychius can be trusted) was the land of the freemen. In the days of the French Revolution the Phrygian cap was still the symbol of liberty, a very different kind of liberty, however, from that which Epictetus preached. Oldfather tells us that the word "freedom" is used one hundred and thirty times in the *Discourses* of our author. It was the freedom which wisdom and correct judgments could give even to a slave.

Tradition has it that the earliest king of Phrygia was Midas of the Golden Touch, who by sad experience had learned that gold and other external things do not represent the truest values of life. A hundred times does Epictetus repeat the teaching that all

the gold in the world and all external things are of no consequence compared with serenity and peace of mind. While the Roman aristocracy were importing at great expense the Phrygian marble of Synnada for the adornment of temples and villas, Epictetus was proclaiming that one who had no shelter, who had "no place to lay his head," still might have peace.

Our philosopher seems to have no regard even for those material things which are of aesthetic value. The enrichment of life through the arts seems to be no part of his philosophy. This recalls the old Phrygian legend of Marsyas, the satyr, who to his great sorrow contended in music with Apollo. Those who seek enjoyment through an overrefinement of the senses in a world where pain and pleasure walk hand in hand *pari passu*, in a world where the call of duty is the categorical imperative, are in danger of being flayed alive as Marsyas was.

We may not forget that it was from the northern district of Phrygia, called Phrygia Epictetus, that Cybele, the great Mother of the Gods, came to Rome two and a half centuries before the birth of Epictetus. It was an orgiastic worship characterized by a wild expression of emotion, something which at first thought seems far remote from the pronouncements of a philosopher who demanded that life be directed by the dictates of cold reason. And yet one cannot read five pages of Epictetus without realizing that there is something dithyrambic, something intensely emotional about his apotheosis of reason. Within twenty miles of Hierapolis, the birthplace of Epictetus, there were Christian churches at Colossae and Laodicea. However "luke-warm" the Laodiceans may have been in their Christian faith, no such accusation can be brought against our Stoic philosopher, who promulgated doctrines that were essentially Christian. Of the church at Colossae nothing is left except the letter which the Apostle Paul addressed to his faltering fellow-Christians. The archaeologists have not even located the site of the ancient city of Colossae. But the *Epistle to the Colossians* and the *Discourses of Epictetus* are monuments more enduring than bronze and loftier than the pyramids of kings.

In this day when "things are in the saddle," when creature

comforts are the pride of our scientific world, when the new humanistic theology has dismissed God from the universe, we may well express our gratitude to Professor Oldfather, who has given us another and a better version of Epictetus.

CHARLES N. SMILEY

CARLETON COLLEGE

HORACE LEONARD JONES, *The Geography of Strabo*, with an English Translation, Vol. VI (Loeb Classical Library): New York, G. P. Putnam's Sons (1929). Pp. 397. \$2.50.

This sixth volume of Strabo contains the text and translation of Books XIII and XIV and a partial dictionary of proper names (with important omissions like that of Eresus). The same criticism applies to this volume as was printed about the fifth volume in the CLASSICAL JOURNAL XXIV (1929), 541-43. The translation is clear and accurate. The text is good, but the spelling of proper names is peculiar. Why Cypros, etc., when other words like Ephesus are Latinized? There are no references to the excavations or investigations at the places mentioned by Strabo or to their publication. The commentary on Book XIII is an exception and is better than on the other books because here Professor Jones has used Walter Leaf, *Strabo on the Troad* (Cambridge University Press, 1923). On p. 145 for the Athenian vote that all Mitylenaeans should be slain a reference to Thucydides III, 36 (such as is given by Professor Jones elsewhere) would be in place. To understand the description of Sardis the *Publications of the American Society for the Excavation of Sardis*<sup>1</sup> should be cited. Professor Jones quotes such antiquated books as Hamilton's *Researches* as cited by H. F. Tozer's *Selections from Strabo*,<sup>2</sup> or (p. 186) Chandler's *Travels in Asia Minor*, as cited by Tozer. It would seem that Professor Jones has not studied the travelers themselves. Better cite on Hierapolis K. Humann, *Altertümer von Hierapolis*,<sup>3</sup> especially if on p. 193 a reference is given to *Anatolian Studies Presented to Sir William Ramsay*.

<sup>1</sup> Leyden, E. J. Brill (1922—).

<sup>2</sup> Oxford, Clarendon Press (1893).

<sup>3</sup> Berlin, Georg Reimer (1898).

On p. 205 a reference to the several volumes published on the excavations at Miletus under the editorship of Theodor Wiegand would be as useful as those to Herodotus. The excavations confirm Strabo's statement that Miletus was founded by the Cretans. On Priene (p. 211) refer to Wiegand und Schrader, *Priene*. We also miss at least a reference to the publications of the excavations at Samos (p. 218),<sup>4</sup> Ephesus (p. 227), Magnesia (p. 251), Nysa (p. 257), Lindus and Vroulia on Rhodes (p. 279), etc.<sup>5</sup> Such omissions lessen the value of this translation to scholars and students. The German edition soon to appear will undoubtedly rectify this. Meanwhile we are indebted to Professor Jones for giving us so promptly a much improved text and an excellent translation.

DAVID M. ROBINSON

JOHNS HOPKINS UNIVERSITY

<sup>4</sup> *Milet*: Berlin, Georg Reimer (1906-1930); *Priene*: Berlin, Georg Reimer (1904); Wiegand, *Anhang zu den Abhandlungen der Königl. Preuss. Akademie der Wissenschaften*: Berlin, De Gruyter (1911); Schede, *Abhandlungen der Preuss. Akademie*, No. 3: Berlin, De Gruyter (1929). These last two deal with Samos.

<sup>5</sup> *Forschungen in Ephesos*, Vols. I and II: Vienna, Alfred Hölder (1906-1912); Humann, *Magnesia am Maeander*: Berlin, Georg Reimer (1904); V. Diest, *Nysa ad Maeandrum*: Berlin, Georg Reimer (1913); and Kinch, *Vroulia*: Berlin, Georg Reimer (1914).

## Hints for Teachers

[Edited by Marie B. Denneen, North Carolina College for Women, Greensboro, N. C. The aims of this department are threefold: to assist the inexperienced teacher of Latin, to help the experienced teacher keep in touch with matters of interest in the professional world, and to serve as a receiving center and distributing point for questions and contributions on teaching problems. Questions will be answered by mail or in the pages of this department. Contributions in the form of short paragraphs dealing with projects, tests, interest devices, methods, and materials are requested. All correspondence should be addressed to the editor of this department.]

### Abridged Edition of Classical Investigation Report

The abridged edition of Part One of the *Report* of the Classical Investigation may be purchased from the American Classical League, New York University, University Heights, New York City, for thirty-five cents (twenty-five cents in lots of five or more). According to the statement of the secretary of the League, Rollin H. Tanner, "It contains everything that the full edition had except such parts as were pertinent only at the time that the investigation was printed and are of no value now. Nothing of any real importance was omitted."<sup>1</sup>

### Mythology by Radio

"I am a speedy messenger of the gods; my symbols are my winged cap and sandals. Who am I?"

"I am the daughter of Ceres and an ancient victim of kidnapping. I help to determine the seasons. Who am I?"

"I am the god who watches over the seas and oceans. With my powerful trident, I can raise a storm on the waters and destroy my enemies. Who am I?"

The above quotations represent my Latin I class, broadcasting as it tries out a new plan for studying those intriguing beings who people the land of mythology. Finding its knowledge of this subject very limited indeed, my Latin I class decided on this method

<sup>1</sup>It should be noted, however, that this statement has been challenged by A. T. Walker in the *CLASSICAL JOURNAL*, XXV (1929), 91f.

of getting a working basis for a later study of the myths: First, we spent part of a class period looking at the illustrations of Jupiter, Minerva, and the other major gods and goddesses. For the next day's assignment each student chose two mythological characters for his part of the recitation. As roll was called, a student answered with some fact about one of the characters he had chosen. Others in the class guessed which of the "myth family" was meant by the fact given. If nobody could guess, then the student gave his fact about a second name. While some of the guesses were "wild," this method of opening the doors to that fascinating land of mythology seemed to work wonders.

Best of all, the interest created did not "die an early death." On the contrary, after two more short lessons devoted to this study of new-found characters, a completion test was given "by request" — if you can imagine such a thing! The following are some of the questions:

1. Apollo was the god of .....
2. Families had altars for the worship of .....
3. The goddess of love and beauty was .....
4. The lower world was guarded by .....
5. "The heel of Achilles" means .....
6. The Atlantic Ocean takes its name from .....
7. Bacchus is the god of .....
8. We remember Narcissus because .....
9. .... hurled thunderbolts.
10. .... was the god of gates and doors. He is represented as having ..... faces.

All during their second year these boys and girls continued their study of mythology — and a lesson on it now and then is certainly a refreshing change from the translation of Caesar — until, near the close of the school term, a group from the class asked for a third-year Latin course for the next September.

In looking over the many benefits derived from this study, perhaps the greatest one was the changed attitude of classes toward Latin. "Why," one boy exclaimed, "these people have opened up a world I didn't dream existed!"



Other advantages which might be listed are: increased interest in classical reading, more widely developed understanding of the Latin race, building up a classical, or cultural, background, some comprehension of Roman religion, and recognition of the fact that responsibility for learning rests, to a great extent, on the individual student.

JEAN MCCALED

SAFFORD, ARIZONA

**Some Suggestions for Using English Forms and Syntax in Teaching Latin Forms and Syntax<sup>1</sup>**

Rule 1. In teaching case and verb forms make use of familiar "naturalized" Latin words and phrases which show inflected forms, such as *arbor vitae*, *Dei gratia*, *exempli gratia*, *via*, *ad nauseam*, *in memoriam*, *anno Domini*, *ex officio*, *in toto*, *dramatis personae*, *Deo volente*, *ex tempore*, *pro tempore*, *per annum*, *e pluribus unum*, *per capita*, *post mortem*, *viva voce*, *vice versa*, *per se*, *omnibus*, *in statu quo*, *per diem*, *sine die*, *recipe*, *facsimile*, *posse*, *fiat*, *habeas corpus*, *exeunt*. Similarly make use of the full Latin forms for which common abbreviations stand, such as e.g., A.M., P.M., M.D., i.e., lb., N.B., P.S., no., Q.E.D., vs., etc.

Rule 2. In teaching plural forms use familiar "naturalized" Latin words which show the Latin plural form, such as *alumnae*, *antennae*, *formulae*, *larvae*, *alumni*, *foci*, *genii*, *radii*, *termini*, *curricula*, *data*, *memoranda*, *strata*, *aborigines*, *bases*, *indices*, *genera*, *insignia*, *species* (sing. and pl.).

Rule 3. In teaching the accusative singular forms of masculine or feminine nouns use the English forms *him*, *whom*, and *them* in such sentences as: "*Whom* therefore ye ignorantly worship *Him* declare I unto you."

Rule 4. In teaching the forms and uses of pronouns use such sentences as: "He invited Mary and *me*." "This is the man *whom* you saw." "Give *me* liberty or give *me* death."

Rule 5. In teaching the use of the dative use sentences (preferably quotations) illustrating the use of the true dative in English,

<sup>1</sup> This contribution should be used as a supplement to Professor Carr's article in the *CLASSICAL JOURNAL* XXVI (1930), 127-40.

such as "Give *me* liberty or give *me* death." "Sing *me* the songs that to me were so dear."

Rule 6. In teaching the agreement of adjectives, pronouns, and verbs use sentences such as "*This* kind of books is best." "Each of us *is* paying *his* own expenses." "It is I who *am* calling." "*Dost* thou despise the earth?"

Rule 7. In teaching the form and use of the present active participle have the pupils bring in from their English reading sentences containing English adjectives derived from Latin and showing the participial form and meaning; e.g., expectant, constant, dominant, observant, resonant, belligerent, consistent, intermittent, convenient.

Rule 8. Similarly, in teaching the form and use of the perfect passive participle use English adjectives derived from Latin and showing the *passive* form and meaning; e.g., ornate, immaculate, complete, replete, finite, requisite, polite, perfect, select, extinct, succinct.

Rule 9. Similarly in teaching the future passive participle (gerundive) use English adjectives (or nouns) derived from Latin and showing the original form and meaning; e.g., Amanda, memorandum, Miranda, reverend, addendum, agenda, dividend, legend, minuend, multiplicand, referendum, subtrahend.

Rule 10. In teaching the use of the participle in direct agreement with the subject use such sentences as "The building plans *begun* by Caesar were carried on by Octavian." Point out the error in such sentences as "*Having won* the race a suitable prize was given." "Prehistoric skulls are found *digging* a well."

Rule 11. In teaching the ablative absolute phrase have the pupils bring in from their English reading sentences containing examples of the nominative independent or the equivalent loosely related participial phrase, such as "*This done*, repair to Pompey's theater." "The picnic will be held next Saturday, *weather permitting*." "*With Dallas customers going away* for the summer *and taking* their money with them the number of bad checks received daily has jumped almost 100 per cent."

By the rude bridge that arched the flood,  
Their *flag* to April's breeze *unfurled*,  
Here once the embattled farmers stood,  
And fired the shot heard 'round the world.

Doth God exact day-labor, *light denied*?

Rule 12. In teaching the volitive and anticipatory uses of the subjunctive use sentences (preferably quotations) illustrating the true subjunctive verb-form in English, such as "This *be* the verse you grave for me." "Judge not that ye *be* not judged." "Reprove not a scorner lest he *hate* thee." "Let him that thinketh he standeth take heed lest he *fall*." "My good heart while I live, and my prayers till death to me *call*." "Until death *do* us part."

Rule 13. In teaching sequence of tenses have pupils bring in English sentences (preferably quotations) illustrating the correct use of modal auxiliary verbs in subordinate clauses.

Rule 14. Cooperate with the teachers of English by using as far as possible uniform grammatical terminology in the Latin and the English classes.

W. L. CARR

TEACHERS COLLEGE  
COLUMBIA UNIVERSITY

#### **The Status of Latin and Greek in England**

The English Board of Education has recently issued a *Memo-randum on the Present Position of Latin and Greek in Grant-Aided Secondary Schools in England*, the final paragraphs of which should have some significance for the classical teachers of this country. They run as follows:

The last twenty-five years have manifestly seen a great advance, to which the activities of the Classical Association in educating public opinion and the Board's Regulations for Secondary Schools have both contributed. Latin has established its claim to a secure place in the curriculum of all but a small minority of the Schools. The decline of Greek has been arrested. In those boys' schools which have maintained an unbroken classical tradition, it has strengthened its position; in others a temporary interruption has been followed by a revival, while some of the more recently established schools have succeeded in developing clas-

sical studies, and it is improbable that the limits of expansion in this direction have yet been reached. Among the girls' schools the number of schools and the number of pupils taking Greek, though still comparatively small, is increasing.

On the whole the outlook is distinctly encouraging; but while the quality and standard of Latin work in the average Secondary School remain at their present level, there is no room for complacency. Improvement can only come with a more generous provision of time for the teaching of Latin and, above all, with an increased supply of well-qualified teachers.

It is made clear elsewhere in the *Memorandum* that the greatest obstacle to the progress and the fruition of classical studies in the English schools which correspond to our high schools is the lack of properly equipped teachers. There are some of us who maintain that this is the case in America also.

JOHN C. KIRTLAND

PHILLIPS EXETER ACADEMY  
EXETER, N. H.

#### A Christmas Vocabulary Exercise

In general it has been the policy of this department not to print poetry either in English or in Latin. The "mongrel rhymes" submitted by Miss Fannie Morton Bowden of Louisville, Ky., are published not for their merits as verse but as a vocabulary device suitable for young students at the Christmas season. Substitute English for Latin words, and both rhyme and meter will be preserved. Nominative forms of Latin words are given.

When Christmas comes to every *terra*,  
It finds the *liberi* — happy band —  
All ready to enjoy the fun  
Before the *dies* has well begun.

When Santa opens wide his *porta*  
And drives his chariot forth in state,  
The jingling of his bells and toys  
Is music to the *puellae et pueri*.

*Pater* sits dozing by the *ignis*;  
*Mater*, with hands that never tire,

Still hangs the gifts upon the *arbor*  
That fills the *parvuli* with glee.

And now at last the *lux* has come  
And *puellae* with *tubae*, *pueri* with drum  
Shatter the silence of the *domus*,  
Which late was quiet as a mouse.

Away upon a foreign *mare*  
The *nauta* longs at home to be.  
The *miles* on a distant strand  
Sighs for his own, his *patria*.

At last the Christmas has an *finis*  
For *pueri et puellae*, for *hostis et amicus*.  
The *senex* sighs, "'Twill be my last!"  
The *liberi* say, "How soon 'twas past!"

#### Gray's Pamphlets on Teaching

Those who have used Dr. Gray's helpful little pamphlets on the teaching of various phases of Latin will welcome the announcement that they are again available: "Pupils' Companion to the Study of High School Latin," Pamphlets II-III, dealing with vocabulary and inflections, by Mason D. Gray. The new edition can be obtained for 70 cents by addressing O. L. Angevine, Sagamore Hotel, 113 East Ave., Rochester, N. Y.

#### Book Tests

The Moe Book Tests should prove to be a time saver for teachers who wish to check up rapidly the outside reading done by their students. There are four complete sets, each containing one hundred selections, on high-school reading; but the titles listed below are the ones which would be of interest to classical teachers:

Number	8	<i>Ben Hur</i>
	29	<i>Don Quixote</i>
	53	<i>Last Days of Pompeii</i>
	172	<i>Quo Vadis</i>
	196	<i>Victor of Salamis</i>
	231	<i>Friend of Caesar</i>



- 278 *Septimus*
- 289 *Under Grecian Skies*
- 293 *When I Was a Boy in Greece*
- 306 *Andivius Hedulio*
- 348 *Julius Caesar*
- 369 *Iliad*
- 370 *Odyssey*
- 371 *Myths of Greece and Rome*

Price five cents each, postage extra. The Kenyon Press Publishing Co., Wauwatosa, Wis.

#### **Bulletin on First-Year Latin**

Under the auspices of the Ohio Latin Service Committee for 1930 there has been published a very helpful "Bulletin of First-Year Latin." Victor D. Hill of Ohio University is chairman of the committee, and the other members are Dorothy M. Seeger of the Rayen School, Youngstown, and Bertha M. Winch of Roosevelt High School, Dayton. The following chapter headings will indicate the practical nature of the pamphlet: "Aims in First-Year Latin," "Suggestions for Teaching the Language," "The Derivation of English Words," "Methods of Instruction and Means of Varying the Recitation," "The Use of Illustrative Material," "Collateral Reading," "Equipment," "Works of Reference," etc. Orders may be sent to the Department of Classical Languages, Ohio University, Athens, or to Ohio State University, Columbus, or Miami University, Oxford. Price \$1.20 postpaid.

#### **Mediaeval Latin Hymns**

Part I (St. Ambrose of Milan) of a series of *Mediaeval Latin Hymns with Selected English Renderings* is now ready. It costs 50 cents a copy in pamphlet form; 75 cents in paper boards. A series of Ten Parts is to be published costing \$3.50 in pamphlet form and \$5 bound in paper boards. Stephen A. Hurlbut, The St. Albans Press, Mount St. Alban, Washington, D. C.

## Current Events

[Edited by Clarence W. Gleason, Roxbury Latin School, Boston, Mass., and John Barker Stearns, Dartmouth College, Hanover, N. H., for territory covered by the Associations of New England and the Atlantic States; Daniel W. Lothman, East High School, Cleveland, O., for the Middle States east of the Mississippi River; George Howe, the University of North Carolina, Chapel Hill, N. C., for the Southeastern States; Walter Miller, the University of Missouri, Columbia, Mo., for the Southwestern States; and Franklin H. Potter, the University of Iowa, Iowa City, Ia., for the territory of the Association west of the Mississippi, exclusive of Louisiana and Texas. News from the Pacific Coast may be sent to Frederic S. Dunn, University of Oregon, Eugene, Ore.]

This department will present everything that is properly news of general appeal, but considerations of space compel the editors to ask that items be made as brief as possible. Whenever feasible, it is preferable to print programs of meetings which would draw an attendance from a large area as live news in advance of the date rather than as dead news after the event. In this connection it should be remembered that the November issue, e.g., appears on October fifteenth and that items must be in hand five or six weeks in advance of this date.]

### American School at Athens

As is customary, three fellowships, each with a stipend of \$1400, are offered for next year at the American School of Classical Studies in Athens. Two of these are in Greek archaeology and one in the language, literature, and history of ancient Greece. They are open to graduates of colleges and universities in the United States and are awarded on the basis of competitive examinations, which will be held March 2-4, 1931, in places convenient to the candidates. Further information as to requirements and copies of recent examination papers will be furnished upon application, which must be made before January 1, 1931, to Samuel E. Bassett, Burlington, Vt., who is chairman of the Committee on Fellowships.

### Berkeley, California

The annual meeting of the Central Section of the Classical Association of the Pacific States was held in Wheeler Hall, University of California at Berkeley, on July 25, 1930, Charles M. Daniels presiding. A short business session was followed by three addresses: Fred L. Farley of the College of the Pacific, "The Child of Vergil's Fourth *Eclogue*"; Johannes L. Hoops of the University of Heidelberg, "The Classics in Germany"; and George La Pianna of Harvard University, "The Classics in Italy."

**Christmas Meetings**

The usual Christmas meetings of the American Philological Association and the Archaeological Institute of America will be held at Iowa City December 29-31. It is hoped to list some of the papers that will be given on this occasion in the January issue of the *CLASSICAL JOURNAL*, which is due to appear on December 15. Albert Billheimer, recently appointed associate professor of classics at New York University, has become general secretary of the Institute in succession to Rollin H. Tanner, whose new position as head of the department of foreign languages in the School of Education at New York University in Washington Square prevents his continuance as general secretary of the Institute.

**Cornell College**

The Latin Club of Cornell College, Mount Vernon, Ia., spent the year 1929-30 in a study of Roman art and mythology. A committee of students had charge of each meeting, at which such topics as "A Survey of Roman Art," "The Romance of Archaeology," "Mythology in Art," and "The Gods on Mount Olympus — Their Loves and Hates" were presented. At the first meeting of the year George W. Bryant of Coe College addressed the club on "The Value of Latin for College Students." During the year the club sponsored an illustrated lecture by Roy C. Flickinger of the University of Iowa on "Greece before Homer," which was given to a general college audience. One of the meetings of the club was devoted to a dramatization of the story of Perseus and Andromeda, and the last meeting of the year was a masquerade party at which many of the Olympian deities were present. During the year 1930-31 the club plans to honor the memory of Vergil with several meetings. As Professor Hutchinson was in Rome for six weeks during the summer, the other meetings of the year will probably be spent on a study of Rome and its monuments.

**Drake University**

C. O. Denny, professor of Latin at Drake University from 1890 until the fall of 1927, when he was stricken by paralysis, passed away August 6, 1930. He was a graduate of Drake and received an M. A. from Harvard and exerted a profound influence upon Des Moines and his alma mater.

**A Greek Prize for High-School Students**

In honor of Jacob Cooper, who was professor of Greek at Rutgers College from 1866 to 1893, a prize of one thousand dollars is offered by Drury W. Cooper to perpetuate the memory of his father. The prize is to be known as the Jacob Cooper Greek Prize and is to be awarded to

the candidate writing the best examination in third-year Greek in the college entrance examinations in June, 1931. Further particulars may be obtained from the secretary of the College Entrance Examination Board, 431 West 117 Street, New York, N. Y. According to the Dictionary of American Biography, Professor Cooper was "a man of large and various learning and contagious intellectual enthusiasms."

#### **A Modern Icarus**

H. R. Fairclough, emeritus professor of Latin at Stanford University, spent last year abroad. In a recent letter he writes: "My most thrilling experiences have been found in flying from Athens to Alexandria via Crete and from Constantinople to Athens via Mitylene. In the former case, I was traversing some of the route once pursued by Daedalus and Icarus. In the latter I flew over the plain of Troy and the city of Assos."

#### **Classical Association of New England**

The twenty-fifth annual meeting of the Classical Association of New England was held at Yale University on April 4-5, 1930. The secretary reported a membership of 675, a net gain of 143 members during the past year. Officers were elected as follows: president, Ben C. Clough of Brown University; vice-president, Mary R. Stark of Girls' Latin School, Boston; and secretary-treasurer, Monroe N. Wetmore, Williams College. Dean Clarence W. Mendell welcomed the Association to Yale, and Dr. Josiah Bridge, the retiring president, responded. The following papers were read: "Hostile Criticism of Vergil in Macrobius" by Josephine P. Bree of Albertus Magnus College; "Illustrations in Secondary-School Latin Books: Their Use and Misuse" by Lester M. Prindle of the University of Vermont; "*Cicero Poeta*" by John W. Spaeth, Jr., of Brown University; "On the Persistence of the Sublime" by Eunice Work of Wheaton College; "The Ins and Outs of the Three-Actor Rule" by Alfred C. Schlesinger of Williams College; "Cheerful Greek: Vocabulary Helps" by Clarence W. Gleason of Roxbury Latin School; "Veiled Ladies" by Caroline Morris Galt of Mount Holyoke College; "In Quest of Vergil's Birthplace" by Edward K. Rand of Harvard University; "*In Animis Hominum*: Vergil Through the Centuries" by Donald Cameron of Boston University; "Roman Vergil" by Susan Braley Franklin of Rogers High School; "The Many Aspects of the Bimillennium Vergilianum" by Edna White of William L. Dickinson High School, Jersey City, N. J.; "Vergil's Queen" by Charles H. Forbes of Phillips Academy, Andover; "The Golden Bough for the Student of Vergil" by Mary Randall Stark of Girls' Latin School, Boston; "The Vergilian Catalogue of Book VII" by G. L. Hendrickson of Yale University; "Theocritus and Vergil" by Mary H. Buckingham of Boston; and "The Service Bureau for Classical Teachers" by Frances E. Sabin of New York City. The

next meeting of the Association will be held at Smith College, Northampton, Mass., on March 27-28, 1931.

#### **Agnes Scott College**

On May 10, 1930, a pageant entitled *Vergil the Immortal Bard*, written by Lillian Thomas, '30, of Atlanta was presented under the general chairmanship of Catherine Torrance, professor of Latin and Greek, with the cooperation of several other departments. The performance consisted of a prelude and three episodes and took the place of the usual May Day entertainment.

#### **University of Wisconsin**

In *School and Society* xxxi (1930), 769-71, Professor A. Lloyd Wheeler gives an interesting account of a course at the University of Wisconsin dealing with World Literature. The authors treated include Homer and an oriental epic, Greek drama, the Socratic dialogues, the *Aeneid*, Marcus Aurelius, Dante, Montaigne, Molière and Racine, Goethe, Whitman, Tolstoi, etc. The following characterization of Homer (p. 770) will be of interest to readers of the CLASSICAL JOURNAL: "The characteristic of the Homeric epics stressed as basic and essential is their representation of life as a great adventure. Considered in such terms Homer is not a semimythical poet who told of the battle of Troy or even of Achilles' wrath at a grave insult to his honor. He is a poet who finds value in strenuous action, who looks for compensations for living in life itself: Though the issue lie in the laps of the gods, let a man cast his spear. The poem becomes, viewed in this light, more than a glorification of war. The Homeric glory is not merely the plaudits of the army for the hero's military exploits; it is proof that the hero has asserted his individual worth in the face of gods and men. Homer is as modern, fundamentally, as Goethe."

#### **Verulamium**

The St. Albans and Hertfordshire Architectural and Archaeological Society is excavating Verulamium, as St. Albans was known to the Romans. About one acre has already been opened up out of two hundred acres available and one hundred acres that have already been acquired by the St. Albans City Council for this purpose. This is believed to be the most important site in Great Britain for Roman and pre-Roman remains, and the work is being done under the direction of Mr. and Mrs. Mortimer Wheeler of the London Museum. The task is so great that appeals are being made to outside sources for modest contributions, which may be sent to the treasurer of the committee in charge, Ernest Woolley, Collingworth, Lemsford Road, St. Albans.



## Recent Books<sup>1</sup>

Compiled by RUSSEL M. GEER, Brown University

- ALDICK, CLARA, *De Athenaei Dipnosophistarum Epitomae Codicibus Erbacensi Laurentiano Parisino*: Monasterii Guestfalorum, Ex Officina Aschendorffiana (1928). Pp. vii+72.
- BECKMAN, FRANZ, *Geographie und Ethnographie in Caesars Bellum Gallicum*: Dortmund, Verlag von Fr. Wilh. Ruhfus (1930). Pp. 189.
- BONNER, ROBERT J., AND SMITH, GERTRUDE, *The Administration of Justice from Homer to Aristotle*: Chicago, University of Chicago Press (1930). Pp. ix+390. \$4.
- BURNS, SISTER MARY ALBANIA, *Saint John Chrysostom's Homilies on the Statues*, a Study of Their Rhetorical Qualities and Form: Washington, D. C., Catholic University of America (1930). Pp. viii+123. \$3.50.
- BUTCHER AND LANG, *The Odyssey by Homer*, Translation, with Introduction by John A. Scott (Modern Readers' Series): New York, Macmillan Co. (1930). Pp. xxxvii+373. \$0.80.
- BYWATER, INGRAM, *Aristotle's Poetics*, AND ROBERTS, W. RHYS, *Longinus on the Sublime*, Translation Edited, with an Introduction, by Charles Sears Baldwin (Modern Readers' Series): New York, Macmillan Co. (1930). Pp. xiii+133. \$0.80.
- COCKRELL, DURA BROKAW, *Introduction to Art*—Theory, Practice, History: New York, Richard R. Smith (1930). Pp. xiii+475. \$3.
- CRAWFORD, C. C., AND LEITZELL, EDNA MABLE, *Learning a New Language*, with Introduction by Lester B. Rogers: Los Angeles, 3551 University Ave., C. C. Crawford (1930). Pp. xii+242. \$2.
- CREW, HELEN COALE, *Singing Seamen*: New York, Century Co. (1930). Pp. 237. \$1.75.
- ERSKINE, HELEN, *To the Gods of Hellas*, Lyrics of the Greek Games at Barnard College: New York, Columbia University Press (1930). Pp. xv+139. \$2.50.
- FIELD, G. C., *Plato and His Contemporaries*, a Study in Fourth Century Life and Thought: New York, E. P. Dutton and Co. (1930). Pp. 253. \$4.
- FRANK, TENNEY, *Life and Literature in the Roman Republic* (Sather Classical Lectures, Vol. VII): Berkeley, University of California Press (1930). Pp. vii+256. \$3.50.

<sup>1</sup> Including books received at the Editorial Office of the CLASSICAL JOURNAL in Iowa City.

- SCULLARD, HOWARD H., *Scipio Africanus in the Second Punic War*: Cambridge, University Press (1930). Pp. xv+331. 12s. 6d.
- SELDES, GILBERT, *Aristophanes' Lysistrata*, a New Version: New York, Farrer and Rinehart (1930). Pp. xii+146. \$2.
- SMITH, ROBINSON, *The Original Iliad*, the Solution of the Homeric Question, Part I, Introduction: Nice, France, 12 Rue de France, privately printed (1929). Pp. 140.
- Studies in Honor of Hermann Collitz*, Presented by a Group of his Pupils and Friends on the Occasion of his Seventy-Fifth Birthday, February 4, 1930: Baltimore, Johns Hopkins Press (1930). Pp. xii+331.
- SULLIVAN, SISTER THÉRÈSE, *S. Aureli Augustini, Hipponiensis Episcopi, De Doctrina Christiana, Liber Quartus*, a Commentary, with a Revised Text, Introduction, and Translation (Patristic Studies, Vol. XXIII): Washington, D. C., Catholic University of America (1930). Pp. xiv+205. \$3.50.
- Supplément Critique au Bulletin de l'Association Guillaume Budé*, Tome I: Paris, Société d'Édition "Les Belles Lettres" (1920). Pp. 187.
- TREBLE, H. A., AND KING, K. M., *Everyday Life in Rome in the Time of Caesar and Cicero*: Oxford, Clarendon Press (1930). Pp. 160.
- TROWBRIDGE, MARY LUELLA, *Philological Studies in Ancient Glass* (University of Illinois Studies in Language and Literature, Vol. XIII, Nos. 3-4): Urbana, University of Illinois Press (1928). Pp. 206. \$1.50.
- TZENOFF, GANTSCHO, *Die Abstammung der Bulgaren und die Urheimat der Slaven*: Berlin, Walter de Gruyter and Co. (1930). Pp. xi+358.
- ULLMAN, B. L., HENRY, NORMAN E., AND WHITE, DORRANCE S., *Third Latin Book*: New York, Macmillan Co. (1930). Pp. xiii+527+105. \$2.20.
- VAUGHAN, AGNES CARR, *Lucian Goes a-Voyaging*, Illustrated by Harrie Wood: New York, Alfred A. Knopf (1930). Pp. 139. \$2.
- Virgil Papers*: Pittsburgh, Department of Latin, University of Pittsburgh (1930). Pp. 139. \$0.75.
- VOLLEBREGT, J. C., *Symbola in Novam Eunapii Vitarum Editionem*: Amstelodami, Apud H. J. Paris (1929). Pp. 141.
- WELLMAN, MAX, *Der Physiologos*, Eine Religionsgeschichtlich-naturwissenschaftliche Untersuchung (*Philologus*, Supplementband XXII, Heft I): Leipzig, Dieterich'sche Verlagsbuchhandlung (1930). Pp. 116. M. 10.50.
- WILLARD, JAMES F., *Progress of Medieval Studies in the United States of America* (Bulletin No. 8): Boulder, Colo., University of Colorado (1930). Pp. 79.